Nicholas Arthur

KILBURN

MEMORIAL CONCERT SERIES

2006 Season

Presenting

Paul Jacobs, organ

Friday, February 2, 2007
8:00 pm
Francis Winspear Centre for Music

DEPARTMENT OF
MUSIC

Program

Prelude and Fugue in A Minor, BWV 543 — Johann Sebastian Bach (1685-1750)

Prelude, Fugue, et Variation, Op18 (c.1862) — Cesar Franck (1822-1890)

Fantasia and Fugue on BACH, Op 46 (1900) — Max Reger (1873-1916)

Intermission

L'Ascension (1933) — Olivier Messiaen (1908-1992)

Alleluias sereins d'une âme qui désire le ciel ("Serene alleluias of a soul that longs for heaven")

Transports de joie d'une âme devant la gloire du Christ qui est la sienne ("Outbursts of joy before the glory of Christ, which is its own glory")

Sonata on the 94th Psalm (1857) — Julius Reubke (1834-1858)

[Grave-Larghetto]

1. O Lord God of vengeance, show thyself.
2. Arise, Judge of the world: and reward the proud after their deserving.

[Allegro con fuoco]

3. Lord, how long shall the ungodly triumph?
6. They murder the widow, and the stranger: and put the fatherless to death.
7. They say the Lord shall not see: neither shall the God of Jacob regard it.

[Adagio]

17. If the Lord had not helped me, my soul should have been put to silence.
19. In the multitude of the sorrows that I had in my heart: thy comforts have refreshed my soul.

[Allegro]

22. But the Lord is my refuge: and my God is the strength of my confidence.
23. He shall recompense them their wickedness, and destroy them in their own malice.

Paul Jacobs made musical history at the age of 23 when, on the 250th anniversary of the death of J S Bach in 2000, he played the composer's complete organ music in an 18-hour non-stop marathon in Pittsburgh. Today, Mr Jacobs is one of America's most active organists with performances in North America, South America, Australia, Asia, and Europe. He is also among the youngest faculty appointments at The Juilliard School, where he was named chairman of the organ department in 2004. He has just been awarded Juilliard's 2007 William Schuman Scholars Chair, received previously by such artists as Milton Babbitt, the Julliard String Quartet, and Fred Sherry, which is presented annually to an artist and educator who has made significant contributions both to the intellectual and artistic life of the Juilliard community.

Known for his "charismatic showmanship and unflagging exuberance" (Wall Street Journal), Mr Jacobs possesses a vast repertoire spanning from the 16th century through contemporary times. He has performed the complete organ works of Olivier Messiaen in a series of nine-hour, one-day marathons in Atlanta, Los Angeles, Minneapolis, San Francisco, Seattle, Washington DC, Chicago, where the Chicago Tribune called him "one of the most supremely gifted young organists of his generation," and in New York, where The New York Times praised his "supple technique and vivid interpretive imagination."

This season Mr Jacobs will crisscross the continent giving recitals and master classes in cities large and small throughout the U.S. and Canada. Among them are Atlanta, Denver, Edmonton, Minneapolis, Phoenix, Pittsburgh, St. Louis, Toronto, and Washington, DC. Highlights include a recital on the new Fred J Cooper Memorial Organ, the largest concert hall organ in America, at Philadelphia's Kimmel Center and a return to Los Angeles where last season he performed the Messiaen organ cycle for a performance on the new Gehry organ at Disney Hall.

Paul Jacobs began studying the piano at the age of six and the organ at age 13. At 15 he was appointed head organist of a parish of 3,500 families in his hometown of Washington, Pennsylvania. Mr Jacobs studied at The Curtis Institute of Music, where he double-majored in organ with John Weaver and harpsichord with Lionel Party. At Yale University, where Mr Jacobs subsequently studied organ with Thomas Murray, he received a Master of Music degree and Artist Diploma and was awarded several honors, including the Dean's Prize and the Faculty Prize of the Institute of Sacred Music. Most recently, Mr Jacobs was presented with the Yale School of Music's Distinguished Alumni Award. Mr Jacobs has captured first prize in numerous competitions, including the 1999 Fort Wayne National Organ Competition and the 1998 Albert Schweitzer National Organ Competition and is the first organist ever to be honored with the Harvard Musical Association's Arthur W Foote Award.

In addition to concert appearances and teaching, Mr Jacobs has been a featured performer at national and regional conventions of the American Guild of Organists and performs frequently at festivals throughout the US and abroad. He has appeared on American Public Media's "Pipedreams" and "St. Paul Sunday," Bavarian Radio, Brazilian Arts Television, ABC-TV's World News Tonight, Australian Broadcasting, and NPR's Morning Edition.

Paul Jacobs is represented by Phillip Truckenbrod Concert Artists
www.concertartists.com / towerhill-recordings.com and records for the JAV label
Recordings can be purchased at www.pipeorgancds.com

Organ Masterclass
Saturday, February 3, 2007
10:30 am-12:00 pm
Convocation Hall, Arts Building
University of Alberta
(complimentary CD with Kilburn concert ticket!)

Upcoming Events

February

3 Saturday, 10:30 am
Organ Masterclass
Visiting Artist Paul Jacobs
Free admission

4 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Beethoven *Symphony No 3 in E Flat, Op 55 (Eroica)*, Brahms *Symphony No 4 in E Minor, Op 98*
Admission: $10/stud/sen, $15/adult

5 Monday, 12:00 pm
Music at Noon,
Convocation Hall Student Recital Series
Featuring students from the
Department of Music
Free admission

5 Monday, 4:00-5:30 pm
Lecture "György Ligeti's Piano Etudes - A Performer's Analysis"
Visiting Artist Corey Hamm
Studio 27, Fine Arts Building
Free admission
For information, call 492-0497

5 Monday, 8:00 pm
Visiting Artist Recital
Corey Hamm, piano
Etudes (a selection): György Ligeti
Four Dirges Op 9: Béla Bartók
Etudes (a selection): David Rakowski
Chute - Parachute (for piano and tape): Michel Gonneville
Winnsboro Cotton Mill Blues: Rzewski
Admission: $20/adult, $15/stud/sen

6 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Corey Hamm
Studio 27, Fine Arts Building
Free admission

7 Wednesday, 8:00 pm
Alberta Baroque Ensemble Scholarship and Concerto Competition
Admission: $10/stud/sen, $15/adult

11 Sunday, 3:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano
Featuring Franz Schubert *Mirjams Siegesgesang* and works by Johannes Brahms, Gustav Holst, Gabriel Fauré, Claudio Monteverdi, and Thomas Morley
All Saints' Anglican Cathedral
10035 - 103 Street
Admission: $10/stud/sen, $15/adult

11 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Michael Torke – *Bliss – Variations on an Unchanging Rhythm*
Joseph Turrin – *Serenade Romantic*
Percy Aldridge Grainger – *Children's March: "Over the Hills and Far Away"*
Scott McAllister – Black Dog
featuring Jeff Campbell, clarinet soloist
Anthony Iannacone – *Sea Drift*
Admission: $10/stud/sen, $15/adult

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Vancouver Chamber Choir — *Jon Washburn, conductor*

Masterclass
Saturday, March 10, 2007, 10:00 am —12:00 noon
Free admission

Concert
Saturday, March 10, 2007
8:00 pm
Convocation Hall, Arts Building, University of Alberta
Tickets: $15/student/senior, $20/adult
Their visit is made possible through the support of
The Canada Council and The Alberta Foundation for the Arts

For more information, please contact the
Department of Music, Fine Arts Building 3-82,
Telephone: 492-0601.

DEPARTMENT OF
MUSIC

Windspiration: Edmonton Organ Festival, July 30-August 2, 2007
Please mark your calendar for this 4 day extravaganza of events including three concerts on the Davis Organ at the Winspear:
Olivier Latry (Paris), Ken Cowan (Canada/New York), Denis Bedard (Quebec/Vancouver), and Brian Jones, percussion, with Marnie Giesbrecht (Edmonton) and much more!
Full details soon at www.rcco.edmonton.ab.ca/convention.

Nicholas Arthur Kilburn
Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly NAK Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of ***Paul Jacobs*** here tonight is made possible by the generosity of the Kilburn family.

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2003: Nathan Berg, baritone
2004: Octagon 2005
2005: Gilbert Kalish

FACULTY OF ARTS
UNIVERSITY OF ALBERTA

The Alberta Baroque Ensemble

ALBERTA BAROQUE ENSEMBLE SCHOLARSHIP AND CONCERTO COMPETITION

Alberta Baroque Music Society Scholarship in Music

Wednesday, February 7, 2007 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF MUSIC

Jury Members
Tanya Prochazka, Janet Scott Hoyt, Fordyce Pier, Jolaine Kerley and Paul Schieman

Program

Selected Arias for soprano and orchestra — Georg Friedrich Handel (1685-1759)

1. Ch'io mai vi possa from Siroe(1727)
2. Lusinghe piu care from Alessandro (1726)

Kimberley Denis, soprano
Accompanied by Shannon Hiebert, piano

Concerto in D Minor, Opus 9, number 2 (1722) for oboe and orchestra — Tomasi Albinoni (1674-1745)

1. Allegro e non presto
2. Adagio

Matt Jaffray, oboe
Accompanied by Corinne Ludwig, piano

Cantata BWV 204 Ich bin in mir vergnugt (von der Vergnugsamkeit) — Johann Sebastian Bach (1685-1750)

1. Recit: Ich bin in mir vergnügt
2. Aria: Ruhig und in sich zufrieden

Kripa Nageshwar, soprano
Accompanied by Donna Noton, piano

Intermission

Concerto in G Major for cello and orchestra — Antonio Vivaldi
(date of composition unknown) — (1678-1741)

1. Allegro
2. Largo
3. Allegro

Kathleen Ludwig, cello
Accompanied by Corinne Ludwig, piano

From Nine German Arias — Georg Friedrich Handel
for soprano and orchestra (CA. 1720) — (1685-1759)

1. Süße Stille, sanfte Quelle, HWV 205
2. Meine Seele hört im Sehen, HWV 207

Eve Richardson, soprano
Accompanied by Corinne Ludwig, piano

Upcoming Events

February

11 Sunday, 3:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano
Featuring Franz Schubert *Mirjams Siegesgesang* and works by Johannes Brahms, Gustav Holst, Gabriel Fauré, Claudio Monteverdi, and Thomas Morley All Saints' Anglican Cathedral
10035 - 103 Street
Admission: $10/stud/sen, $15/adult

11 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Michael Torke – *Bliss – Variations on an Unchanging Rhythm*
Joseph Turrin – *Serenade Romantic*
Percy Aldridge Grainger – *Children's March: "Over the Hills and Far Away"*
Scott McAllister – Black Dog
Soloist: Jeff Campbell, clarinet
Anthony Iannacone – *Sea Drift*
Admission: $10/stud/sen, $15/adult

12 Monday, 12:00 pm
Noon Hour Organ Recital
Featuring organists
Julio Amstalden, Jonathan Hammil, Leora Naute, and Allison Wonnick,
Works by Bruhns, Pachelbel, Bach and Mendelssohn
Free admission

16 Friday, 8:00 pm
Music at Convocation Hall I
Shelley Younge, flute
Tanya Prochazka, cello
Virginie Gagné, violin
Charles Hudelson, clarinet
Sylvia Shadick-Taylor, piano
Vox Balaenae (Voice of the Whale): George Crumb
Suite Hebraic: Srul Irving Glick
Chamber Symphony No 1, Op 9: Schoenberg, arr Anton Webern
Admission: $15/stud/sen, $20/adult

24 Saturday, 10:00 am
Tango Masterclass (all instruments) with Visiting Artist **Polly Ferman**
Studio 27, Fine Arts Building
Free admission

25 Sunday, 3:00 pm
Music at Convocation Hall II
Tango Passion!!!
Polly Ferman, piano
Antonio Peruch, concert accordion
Aaron Au, violin
Alycia Au, violin
Charles Pilon, viola
Julie Amundsen, cello
James Mallett, bass
Mario Allende, percussion
Works by Daniel Binelli, Astor Piazzolla, Juan José Ramos, Matos Rodriguez, and Horacio Salgán
Admission: $15/stud/sen, $20/adult

27 Tuesday, 8:00 pm
Visiting Artist Lecture-Recital
Polly Ferman, piano
The History of Tango: Habañeras, Milongas, Tangos
Admission: $15/stud/sen, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Music at Convocation Hall

Music at Convocation Hall II

Tango Passion!!!

Polly Ferman, piano (Visiting Artist)
Antonio Peruch, concert accordion (Visiting Artist)
Aaron Au, violin
Alycia Au, violin (Visiting Artist)
Charles Pilon, viola (Visiting Artist)
Julie Amundsen, cello
James Mallet, bass (Visiting Artist)
Mario Allende, percussion (Visiting Artist)

Convocation Hall

Sunday, February 25, 2007
at 3:00 pm

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

PROGRAM

La Cumparsita	GH Matos Rodriguez (1900-1948)
Milonga del Riachuelo	Juan José Ramos (1930-1995)
Fracanapa	Astor Piazzolla/Daniel Binelli (1921-1992)/(b. 1946)
Responso	Aníbal Troilo/Daniel Binelli
Metropolis	Daniel Binelli
Preludio y Candombe: Llamada de Tambores	
Tango Sensations II (Loving)	Astor Piazzolla
Romance (Zita/Close Your Eyes and Listen)	Astor Piazzolla/Paolo Picchio (1921-1992)/(b. 1968)

Intermission

Imagenes de Buenos Aires	Daniel Binelli
Preludio	
Gran Tango	
Milonga	
Tango de los Cuadros	Daniel Binelli
Oblivion	Astor Piazzolla
Libertango	Astor Piazzolla/Antonio Peruch
Adiós Nonino	Astor Piazzolla
A Fuego Lento	Horacio Salgán/Daniel Binelli
Don Agustín Bardi	(b. 1916)/(b. 1946)

Acknowledgement
Many thanks to Daniel Binelli for providing his music and arrangements for this concert. Thanks also to our donors, Time Developments Ltd and Giovanni Yamaha Music, who have made possible the visit of Polly Ferman to the Department of Music.

CBC Radio Two is pleased to share tonight's concert with the rest of Canada through a broadcast on its new performance program which runs daily from 8:00 pm to 10:00 pm, commencing March 19, 2007. You can listen to CBC Radio Two at 90.9FM in Edmonton.

Program Notes
by Liz Smolec

La Cumparsita by **GH Matos Rodriguez** is one of the best known tangos of all time, and is Uruguayan in origin. It is the lament of a man betrayed by the woman he loves.

Argentinean composer **Juan José Ramos** (1930–1995) studied music in France and Spain. His most renowned teacher was Manuel de Falla. Ramos' music is predominantly based in Tango and Milonga. *Milonga del Riachuelo* is a wonderful example.

Virtuoso bandoneonist **Astor Piazzolla** (1921–1992) was one of the most innovative, prolific, and popular composers of the 20th century. His key musical influences were: the traditional Argentine tango, jazz, and the classical training he received from Alberto Ginastera in Buenos Aires, and from Nadia Boulanger in Paris. It was Boulanger who encouraged Piazzolla to focus his compositional energies on the tango. Piazzolla's highly original *tango nuevo* (new tango) incorporates elements of both jazz and classical music. Its enormous international popularity has revived interest in the tango outside Argentina. *Fracanapa* is a work inspired by the character of the same name in the Commedia dell'Arte, whose characteristics include provoking innovative change that creates powerful dramatic situations. *Loving*, one of the *Five Tango Sensations*, was commissioned by the Kronos Quartet and recorded by them with Astor Piazzolla (his last recording). Romance is an outstanding, passionate arrangement by **Paolo Picchio** (b. 1968) that combines two of Piazzolla's works—*Zita* and *Close Your Eyes and Listen*. (Dr Picchio is a composer, arranger, author, musicologist, accordionist, and editor of *Fisarmoniae*. He is also artistic director of the International Music Competition of Castelfidardo, Italy.) *Oblivion* was nominated for a Grammy award for Best Instrumental Composition in 1993. *Libertango* won a Grammy Award for Best Instrumental Composition in 1998 (tonight's version was arranged by Antonio Peruch). Piazzolla dedicated his signature piece, *Adios Nonino*, to his two children and the memory of his father. Piazzolla considered it to be his best composition.

Aníbal Troilo (1914–1975), a towering figure in classic Argentine tango, was a superb and revered bandoneonist, bandleader, composer, and arranger. (He was well-known for streamlining arrangements down to their essential simplicity.) In spite of being well-rooted in traditional tango, he nevertheless was open to the innovations of Astor Piazzolla, who wrote tango arrangements for Troilo's tango orchestra and performed bandoneon with them. He was Piazzolla's mentor. Piazzolla wrote his four-movement *Suite Troileana* in tribute to Troilo. Someone challenged Troilo to write something a bit more daring than the usual tango. *Responso* is Troilo's answer (response) to this challenge. You can hear in this piece musical characteristics that appear in early Piazzolla works.

Internationally renowned master of the bandonecón, Argentine **Daniel Binelli** (b 1946) is a seasoned composer and arranger. From 1968 to 1982, he was bandoneonist and arranger at the prestigious Osvaldo Pugliese tango orchestra. In 1989, he joined Astor Piazzolla's New Tango Sextet, touring with them in

Brazil, Chile, Spain, Italy, Germany, France, Holland, and Switzerland before Piazzolla's death in 1992. His musical collaboration with Pugliese and Piazzolla puts him at the epicenter of tango history. He is a prolific arranger of tango music for a variety of musical mediums, and continues to write new commissioned works for tango orchestras, symphony orchestras, soloists and ensembles, and dance companies. He also composes film music. More information about Daniel Binelli is available at www.danielbinelli.com and www.binelli-ferman.com. *Metropolis* was conceived to be performed as a quintet in the dance show Tango Metropolis. *Preludio y Candombe*, subtitled *Llamada de Tambores* is a tribute to Uruguay and was composed for bandonéon, piano, and string orchestra. ("Candombe" is a synonym for the mélange of musical styles that make up tango. It is also an African musical style that arrived in Buenos Aires and Uruguay with African immigrants: it gave tango its pulsation.) Binelli composed *Imagenes de Buenos Aires* especially for the Binelli-Ferman duo in 2001. Later, he added string orchestra parts to the work. A tango composer can find inspiration for his music anywhere, even from beautiful paintings, as in *Tango de los Cuadros*.

Argentine **Horacio Salgán** (b 1916) was a pianist, composer, arranger, and bandleader. Compositionally, he was an important transitional figure between the more traditional tango and Piazzolla's *tango nuevo*. *A Fuego Lento* uses the ostinato of a famous tango, *La Yumba*, by Osvaldo Pugliese. *Don Agustín Bardi* takes its name from one of the one of the most important and talented composers and pianists of traditional tango—Agustín Bardi.

The Artists

Polly Ferman

One of the leading interpreters of the music of the Americas, Polly Ferman captivates audiences with her outstanding performances of works by Gottschalk, Nazareth, Gershwin, Villa-Lobos, Ginastera, Piazzolla, and Golijov, among others. The Japan Times called her " Musical Ambassador of the Americas".

Her extensive tours have included performances with the San Francisco Symphony, Colorado Symphony, Indianapolis Symphony, Vancouver Symphony, Tokyo City Philharmonic, Kharkov Philharmonic (Ukraine), Philippine Philharmonic, São Paulo State Symphony, National Symphony of Argentina, Camerata Romeu in Cuba, all the major orchestras of her native Uruguay, as well as recitals in New York, London, Paris, Rome, Berlin, Munich, Moscow, Saint Petersburg, Tokyo, Beijing, Shanghai, New Delhi, Kuala Lumpur, Manila, Mexico City, Rio de Janeiro, and Buenos Aires. She has also performed for the Emperor and the Empress of Japan.

Ferman is the Music Director and pianist for Leading Ladies of Tango, the first all-female tango music and dance ensemble, which recently performed at the Herbst Theatre in San Francisco. Her other collaborations include duo and trio performances with guitarist Eduardo Isaac and composer and bandoneonist Daniel Binelli. She was also a guest artist in Binelli's Quintet and Tango Metropolis. Ms Ferman has recorded for Music Masters, New Vision, Romeo Records, Musical Heritage Society, Talent Records, EPSA Music, Sondor, and PAMAR.

She is the founder of PAMAR, Pan American Musical Art Research, Inc (www.pamar.org), which sponsors presentations of emerging and established artists of Pan American origin. In November 2006, PAMAR and Polly Ferman presented the First Annual Latin American Cultural Week in New York.

Additional information about Ms Ferman is available at www.pollyferman.net and www.binelli-ferman.net.

Antonio Peruch

Italian newspaper *La Tribuna di Treviso* has described Antonio Peruch as "perhaps the greatest classical accordionist in the world." His honours include a knighthood from the Republic of Italy, a Gold Medal from Italy, a Government of Alberta Achievement Award, a City of Edmonton Civic Honours Award, and a University of Alberta Alumni Association Award of Excellence.

Peruch provided revolutionary design ideas to the Victoria Accordion Company of Italy to inspire the creation of the world's finest concert accordion. He commissions and performs music that exploits the exceptionally expressive sonorities of this unique instrument. Commissions include a *Jazz Concerto for Accordion and String Quartet*, by the Edmonton Symphony Orchestra's former composer-in-residence Allan Gilliland and a virtuoso *Concerto for Accordion and Orchestra*, by Juno Award-winning Malcolm Forsyth.

Peruch has appeared before enthusiastic audiences internationally, performing classical and contemporary music, jazz, and in musical theatre. He has accompanied major popular Italian artists (Domenico Modugno, Mina, Claudio Villa). His performances have been heard on the CBC, Italian national radio (RAI), and on the Internet. Peruch currently specializes in performing traditional tango and Astor Piazzolla's *tango nuevo*.

Aaron Au
A native of Lethbridge, Alberta, Aaron is currently a first violinist with the Edmonton Symphony Orchestra and a sessional instructor of viola at the University of Alberta. In demand as a violinist, violist, teacher and adjudicator, Aaron has performed and taught in Canada, the US, Europe, Japan and Cuba. He is currently pursuing a Doctorate in Music at the University of Alberta and is also President and Artistic Director of the Edmonton Recital Society. As a conductor, Aaron has served as Resident Conductor of the Mill Creek Colliery Band and as a Guest Conductor with the University of Alberta Academy Strings Orchestra. This summer, he will be attending the American Academy of Conducting at the Aspen Music Festival and School.

Alycia Au
A versatile violinist, Alycia Au has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Friends and Faculty series and Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Master of Music performance degree from the University of Alberta where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Charles Pilon
Charles Pilon studied violin with Sonia Jeinkova at Montréal's Marianapolis College. He earned a Bachelor of Music from McGill University under Mauricio Fuks before heading off to the University of Southern California's Advanced Studies program with Robert Lipett.

Charles has always been interested in playing the viola along with the violin, and during his tenure at USC, he also studied with David Cerone at the Encore School of Strings and with Roman Totenberg at Kneizel Hall. He joined Orchestra London in the first violin section (2003-04) before joining the Edmonton Symphony's first violins for the 2004-2005 season. Following his successful audition, he was appointed Assistant Principal Viola for the ESO for the start of the 2005-06 season.

Julie Amundsen
Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedrick Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Sara Bitlloch, David Harding, Paul Marleyn, Martin Riseley, and Stéphane Lemelin. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004 – 2005 season she was a full time member of the Edmonton Symphony, and was an instructor for cello at the University of Alberta in 2006.

James Mallet
A graduate of the Oberlin Conservatory of Music in Ohio and the Shepherd School of Music at Rice University in Houston, Texas, James has been a bassist with the Bergen Philharmonic Orchestra (Norway) and the Arnhem Philharmonic Orchestra (Holland), and a substitute bassist with the Edmonton Symphony Orchestra, the Houston Symphony Orchestra, and the BBC National Orchestra of Wales. James also spent three summers as principal bassist of the Aspen Chamber Orchestra (Colorado) and another summer as a member of the National Repertory Orchestra bass section (Colorado). James has also been learning to tango.

Mario Allende
Born in Chile and raised in Canada, Mario is best known as the driving force in the latin/world group, Bomba! He mixes the drum kit, timbales, congas and myriad percussion instruments as effortlessly as he incorporates the traditional and contemporary styles that gives him his unique sound. A studied yet emotional player, Mario is restlessly creative and performs with the spirit the music demands.

Upcoming Visiting Artist Lecture-Recital

Polly Ferman, piano

Music Director and Pianist
Leading Ladies of Tango

The History of Tango: Habañeras Milongas Tangos

Featuring Milhaud *Tango des Fratellini*, Stravinsky *Tango*, Ginastera *Milonga*, Piazzolla *Oblivion* and *Adiós Nonino,* Binelli *Images of Buenos Aires,* and works by Gottschalk, Chabrier, Nazareth, Mortet, and Lagarmilla

Tuesday, February 27, 2007 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta
Admission: $20/adult, $15/stud/sen

Tango Masterclass **(all instruments)**
Saturday, February 24, 2007 at 10:00 am
Studio 27, Fine Arts Building 2-7
Free admssion

For more information, please contact the Department of Music,
Fine Arts Building 3-82, Telephone: 492-0601

Department of Music
University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor
Marvin Dueck, Assistant Conductor

Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano

Saturday, March 3, 2007 at 8:00 pm
Douglas J Cardinal Performing Arts Centre
Grande Prairie, Alberta

Program

Vier Quartette Op 92 (1877) — Johannes Brahms (1833 –1897)
O schöne Nacht (1800–1875)
Spätherbst (1821–1902)
Abendlied (1813-1863)
Warum? (1749-1832)

guest
Janet Scott Hoyt, piano

Rex Gloriose Martyrum from *Six Latin Hymns* — Otto Olsson (1879 – 1964)

Terrae Cedunt Curae — Ludvig Norman (1831-1885)

Benedictio — Urmas Sisask (b. 1960)

Marvin Dueck, conductor

Mirjams Siegesgesang D 942, (1828) — Franz Schubert (1797–1828)

guests
Janet Scott Hoyt, piano
Jolaine Kerley, soprano

Intermission

Aftonen — Hugo Alfven (1872-1960)

Kung Liljekonvalje — David Wikander (1884-1955)

Och jungfrun hon går I ringen — Arranged by Hugo Alfven

Sonata for Harp — Jan Ladislav Dussek (1760-1812)
Allegro
Andantino
Rondo Allegro.

guest
Nora Bumanis, harp

Two Eastern Pictures (1911) — Gustav Holst (1874–1934)

Madrigal Singers Female Chorus
Nora Bumanis, harp

Cantique de Jean Racine (1865) — Gabriel Fauré (1845–1924)

Nora Bumanis, harp

Die Spröde — Hugo Wolf
Die Bekehrte — (1860-1903)
The last rose of summer — arr. Britten (1913-1976)

Jolaine Kerley, soprano
Janet Scott Hoyt, piano

Zefiro Torna (Zephyr returns) c.1614 — Claudio Monteverdi (1567–1643)

Fire! Fire! — Thomas Morley (c.1557-1602)

University of Alberta Madrigal Singers, 2006-2007
Leonard Ratzlaff, Conductor
Marvin Dueck, Assistant Conductor

Soprano
Suzanne Abele
Irene Bosma
Kim Denis
Amy Gartner
Christine Jones
Alison Kilgannon
Brynn Macdonald
Connie McLaws
Erin Passmore
Shelley Roth
Stephanie Sartore
Gillian Scarlett

Alto
Taryn Boston
Lisa Bromley
Christine Browne-Munz
Jeanie Casault
Angela Chiang-Sloman
Tamara Guillaume
Bronwen Harvey
Erin Hooper
Kristel Nelson
Jessica Rider
Sima Shamsi
Abra Whitney

Tenor
David Archer
Anthony Bacon
Jeremy Block
Michael Buttrey
Iain Gillis
Jonathon Hamill
Ryan Herbold
Caleb Nelson

Bass
Kyle Carter
Marvin Dueck – Graduate Assistant
Jonathon Kilgannon
Yu-Ting Lin
Brendon Lord
Damon MacLeod
Adam Robertson
John M Scott
Jordan van Biert
Anthony Wynne

Vier Quartette (Four Quartets)

schöne Nacht

O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen
Pracht; Um ihn der kleinen Sterne
liebliche Genossenschaft.

Es schimmert hell der Tau
Am grünen Halm; mit Macht
Im Fliederbusche schlägt
die Nachtigall;
Der Knabe schleicht zu seiner
Liebsten sacht -
O schöne Nacht!

Text: Georg Friedrich Daumer

O lovely Night

O lovely night!
In the heavens, the moon gleams
magically in all its splendour;
about it, the sweet comradeship
of tiny stars.

The dew glimmers brightly
on the green blades of grass;
with great power, the nightingale
sings out in the elder-bush;
the young man steals quietly
to his sweetheart-
O lovely night!

Translation: Emily Ezust

Spätherbst

Der graue Nebel tropft so still
Herab auf Feld und Wald und Heide,
Als ob der Himmel weinen will
In übergroßem Leide.

Die Blumen wollen nicht mehr blühn,
Die Vöglein schweigen in den Hainen,
Es starb sogar das letzte Grün,
Da mag er auch wohl weinen.

Text: Hermann Allmers

Late autumn

The grey mist drops down so silently
upon the field, wood and heath
that it is as if Heaven wanted to weep
in overwhelming sorrow.

The flowers will bloom no more,
the birds are mute in the groves,
and the last bit of green has died;
Heaven should indeed be weeping.

Translation: Emily Ezust

Abendlied

Friedlich bekämpfen
Nacht sich und Tag:
Wie das zu dämpfen,
Wie das zu lösen vermag.

Der mich bedrückte,
Schläfst du schon, Schmerz?
Was mich beglückte
Sage, was war's doch, mein Herz?

Freude wie Kummer,
Fühl ich, zerrann,
Aber den Schlummer
Führten sie leise heran.

Und im Entschweben,
Immer empor,
Kommt mir das Leben
Ganz wie ein Schlummerlied vor.

Text: Friedrich Hebbel

Evening Song

Peacefully does night
struggle with the day:
how to muffle it,
how to dissolve it.

That which depressed me,
are you already asleep, o Pain?
That which made me happy,
say, what was it, my heart?

Joy, like anguish,
I feel has melted away,
but they have gently
invoked slumber instead.

And as I float away,
ever skyward,
it occurs to me that life
is just like a lullaby.

Translation: Emily Ezust

Warum?
Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder
Sterne, die droben
Blinken und wallen,
Zögen sich Lunas
Lieblich Umarmen,
Zögen die warmen,
Wonnigen Tage
Seliger Götter
Gern uns herab!

Text: Johann Wolfgang von Goethe

Why?
Why then do songs
resound heavenward?
They would gladly lure down
the stars, which
gleam and wander above;
they would entice Luna's
lovely embraces,
and invoke the warm,
blissful days
of blessed gods -
gladly would they do this!

Translation: Emily Ezust

Rex Gloriose Martyrum
Rex gloriose martyrum,
Corona confitentium,
Qui respuentes terrea
Perducis ad coelestia.

Aurem benignam protinus
Intende nostris vocibus
Trophaea sacra pangimus
Ignosce quod deliquimus.

Tu vincis inter Martyres,
Parcisque Confessoribus:
Tu vince nostra crimina,
Largitor indulgentiae

O glorious king of martyr hosts,
The crown of those
who confess your name,
Who, leaving earthly joys behind,
Are led by you to heavenly things:

So now incline you gracious ear,
And listen to our voices here,
As we recall their triumphs won,
Forgive the sins that we have done.

.

Terrae Cedunt Curae
Terrae cedunt curae
Paci duraturae
Cuncta mors placabit
Coeli lux clarabit

Earthy troubles vanish
(Translation by J Scott)
Earthy troubles vanish
Peace remains
All death reconciled
by illustrious heavenly light

Benedictio
Benedicat vos omnipotens Deus
Pater et Filius et Spiritus Sanctus.
Amen

Blessed are you omnipotent God
Father and Son and Holy Spirit. Amen

Mirjams Siegesgesang

Rührt die Cymbel, schlagt die Saiten,
Lasst den Hall es tragen weit,
Gross der Herr zu allen Zeiten,
Heute gross vor aller Zeit.

Aus Ägypten vor dem Volke,
Wie der Hirt, den Stab zur Huth,
Zogst du her, dein Stab die Wolke,
Und dein Aug' des Feuers Gluth.

Zieh' ein Hirt, vor deinem Volke,
Stark dein Arm,
und dein Aug' des Feuers Gluth.

Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.
Scheu des Meeres Ungethüme,
Schau'n durch die krystall'ne Wand,
Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.

Wir vertrauten deiner Stimme,
Traten froh das neue Land.

Doch der Horizont erdunkelt,
Ross und Reiter löst sich los,
Hörner lärmen, Eisen funkelt,
Es ist Pharao und sein Tross.

Herr, von der Gefahr umdunkelt,
Hilflos wir, dort Mann und Ross.
Und die Feinde, mordentglommen
Drängen nach, den sichern Pfad.
Jetzt und jetzt, jetzt und jetzt

Da horch! Welch Säuseln, Wehen,
Murmeln, Dröhnen.
Horch! Sturm!
'S ist der Herr in seinem Grimme,
Einstürzt rings der Wasser Thurm.
Ross und Reiter, Mann und Pferd,
Umsponnen, eingewickelt im Netze
der Gefahr.
Zerbrochen die Speichen ihrer Wagen,
Todt der Lenker, todt das Gespann!

Miriam's Song of Victory

Sound the cymbals, strike the strings,
Let the echoes bear it afar,
The Lord is mighty forever,
He is greater today, than of yore!

Hither out of Egypt Thou dost go
before the people
Like a shepherd, armed with his staff,
Thy staff a pillar of cloud
And a column of fire Thine eye!

Shepherd, go before Thy people,
Strong Thine arm, fiery Thine eye!

The sea hears Thy voice,
The waves are rolled backward and
dry land appears.
Fearful of the monstrous waves,
We stare through their crystal walls.
But the sea hears Thy voice, and
The waves part, forming dry land in
their midst.

Trusting Thy voice,
We enter the new land with joy!

Then the horizon darkens,
Horses and riders charge!
Horns blare, weapons flash!
It is Pharaoh and his army.

Lord, o'ershadowed by danger,
We stand helpless, horse and rider
are upon us.
Our enemies loom murderously close,
Forging ahead toward the safe path.
Closer and closer they come, ever
closer.

But hark! What rustling, what stirring
In the wind, what rumbling!
Hark! A storm!
'Tis the Lord in his fury.
Inward crash the towering waves.
Horse and rider, man and mount, are
Buffeted, ensnared in danger's web;
The wheels of their chariots are
shattered,
The drivers and horses all dead!

Mirjams Siegesgesang (cont'd)
Tauchst du auf, Pharao?
Hinab, hinunter in den Abgrund,
Schwarz wie deine Brust!

Und das Meer hat nun vollzogen,
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Eine Wüste, Grab zugleich und Sarg.

Schrecklich hat das Meer vollzogen.
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Frevlergrab zugleich und Sarg.
text, Franz Grillparzer

Miriam's Song of Victory (cont'd)
Will you rise to the surface, Pharaoh?
Deeper and deeper you go, Down into the abyss, Black as your heart.

The sea closes over completely!
Soundlessly the waves roll by.
Never will it yield its contents --
Chaos, coffin and grave in one!

Horrible, the final closing of the sea.
Soundlessly the waves roll by.
Never will it yield its contents --
An unsanctified grave and coffin in one.

Aftonen
Skogan stär tyst, himlen är klar.
Hör, huru tjusande vallhornet lullar.
Kvällsolns bloss sig stilla sänker,
Ner uti den lugna, kalara väg.
Ibland dälder, gröna kullar
mångdubbeld eko kring nejden far...
Text: Herman Sätherberg

The trees are still, the sky clear
Listen to the Waldhorn's song
The evening sun slowly sinks
Into the calm, clear waters
In the valley, amongst the hills,
Rings the echo.

Kung Liljekonvalje
Kung Liljekonvalje av dungen,
kung Liljekonvalje är vit som snö,
nu sörjer unga kungen
prinsessan Liljekonvaljemö.

Kung Liljekonvalje han sänker
sitt sorgsna huvud så tungt och vekt,
och silverhjälmen blänker
i sommarskymningen blekt.

Kring bårens spindelvävar
från rökelsekaren med blomsterstoft
en virak sakta svävar,
all skogen är full av doft.

Från björkens gungande krona, från vindens vaggande gröna hus små sorgevisor tona, all skogen är uppfylld av sus.

Det susar ett bud genom dälden om kungssorg bland viskande blad, i skogens vida välden från liljekonvaljernas huvudstad.

King Lily of the valley from the grove,
king Lily of the valley is as white as snow, now the young king is mourning he princess Lilly of the valley maiden.

King Lily of the valley is lowering his sad head, so heavy and weak, and his silver helmet shines so pale in the summer twilight.

Around the spider's web of the bier
from the incense plates with their scent of flowersa virak (incense/olibanum) slowly flows, the whole forest is full of fragrance.

From the rocking crown of the birch, from the waving green house of the wind small songs of sorrow are sounding, the whole forest is filled with whisper.

A message is whispered through the valley about Royal mourning among whispering leaves, in the wide kingdoms of the forest from the capital of the Lilies of the valley.

Och jungfrun hon går I ringen

Och jungfrun hon går I ringen med rödan gullband,
Det binder hon om sin kärastes arm.

Men kära min lilla jungfruknyt inte så hårdt.
Jag ämnar ej att rymma bort.

Och jungfrrun hon går och lossar på rödan gullband.
Så hastigt den skälman åt skogen då sprang.

(Pang, pang! Ha Ha)
Då sköto de efter honom med femton gevär. Och vill ni mig något, så ha ni mig här.

Two Eastern Pictures

Spring

Spring the warrior hither comes,
Bowstring formed by rows of bees
And his darts tipped with buds
Wound our hearts with sweet love-longing.

Now the trees put forth their flowers,
On the lakes the lilies fair
Show their heads midst the waves
Melting hearts with sweet love-longing.

What fair maid can vie with Spring?
What sweet voice the cuckoo's song?
Or smiling teeth the jasmine's hue?
Or rosy lips the op'ning flowers?

Bending down with blushing buds,
Flaming mango branches wave
To and fro with the breeze
Filling hearts with sweet love-longing.

And within the lotus flower
Dwells her love, the murm'ring bee
Who with kiss and embrace
Satisfies her sweet love-longing.

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;

We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!

Spread the fire of your mighty grace upon us
May the entire hell flee at the sound of your voice;

Disperse from any slothful soul the drowsiness
Inducing it to forget your laws!

Cantique de Jean Racine

Verbe, égal au Très-Haut, notre unique espèrance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!

Text: Jean-Baptist Racine

Song of Jean Racine

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;
We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!

Spread the fire of your mighty grace upon us
May the entire hell flee at the sound of your voice;
Disperse from any slothful soul the drowsiness
Inducing it to forget your laws!

Oh Christ, look with favour upon this faithful people
Which has now gathered to bless you.
Receive its singing, offered to your immortal glory,
And may it leave with the gifts you have bestowed upon it!

Die Spröde/The Coy Shepherdess

An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Daß es durch die Felder klang,
So lala! Lerallala!

Thyrsis bot ihr für ein Mäulchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen;
Doch sie sang und lachte fort:
So lala! Lerallala!

Und ein Andrer bot ihr Bänder,
Und der Dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lämmern Scherz,
Nur lala! Lrallala!

On the clearest of spring mornings
the shepherdess went walking and singing,
young and fair and carefree,
so that it resounded through the fields
so la la! le ral la!

Thyrsis offered her, just for one kiss,
two lambkins, three, on the spot.
She looked at him roguishly for a while, but then went on singing and laughing: so la la! le ral la!

And another offered her ribbons,
and the third his heart;
but she jested with heart and ribbons
as with the lambs:
just la la! le ral la!

Die Bekehrte/The Repentant Shepherdess

Bei dem Glanz der Abendröte
Ging ich still den Wald entlang,
Damon saß und blies die Flöte,
Daß es von den Felsen klang,
So la la! . . .

In the red glow of sunset
I walked silently through the wood.
Damon sat and blew his flute
so that the rocks resounded;
so la la!

Und er zog mich an sich nieder,
Küßte mich so hold und süß.
Und ich sagte: Blase wieder!
Und der gute Junge blies,
So la la! . . .

And he drew me down to him
and kissed me so gently, so sweetly.
and I said 'blow again'
and the good-hearted lad blew.
so la la!

Meine Ruhe ist nun verloren,
Meine Freude floh davon,
Und ich höre vor meinen Ohren
Immer nur den alten Ton,
So la la, le ralla! . .

My peace of mind is now lost,
my joy has flown away,
and I hear in my ears
only the old tone of
so la la! ralla.

Translation: Eric Sams

Zefiro Torna (Zephyr returns)

Zefiro torna, e 'l bel tempo rimena,
E i fiori e l'erbe, sua dolce famiglia
E garrir Progne, e pianger Filomena
E primavera candida e vermiglia.

Zephyr returns

Zephyr comes back and brings the lovely weather, Flowers and grass, its sweet family ties, And Philomela warbles, and Procne cries, And spring returns, the white and the pink feather;

Ridono i prati, e 'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
L'aria, e l'acqua, e la terra è d'amour piena;Ogni animal d'amar si riconsiglia.

The meadows laugh and the sky is serene; Jupiter gladly gazes on his daughter; Love fills the air and the earth and the water; And all the creatures' instincts on love lean.

Ma per me, lasso!, tornanoi piú gravi
Sospiri, che del cor profondo tragge
Quella ch'al ciel se ne portò le chiavi;

But to me only come the heaviest sighs That from my heart she will draw out and pull, Who flew away with its keys to the skies;

E cantar augelietti, e fiorir piagge,
E 'n belle donne oneste atti soavi
Sono un deserto, e fere aspre e selvagge.

And small birds singing, and blossoms so full, And lovely women, their acts fair and mild, Are a desert to me, beasts rough and wild.

Text: Francesco Petrarca

Translation: Anna Maria Armi

Fire, fire! My heart

Fire, fire! My heart, fa, la, la, la...
Oh help! Alas, oh help!
Ah, me! I sit and cry me
And call for help, alas, but none
comes nigh me,
Fa, la, la, la

From their beginnings in 1978 as a twelve-voice early music ensemble, the **University of Alberta Madrigal Singers** has grown to a choir around 40 singers which draw on music from all periods and styles for their repertoire. The choir's membership is comprised of mainly music students but is open to singers from across campus through auditions each September.

The Madrigal Singers perform in Convocation Hall on campus, and at other venues in Edmonton, including the Francis Winspear Centre for Music and various churches. They have sung frequently as guests of the Edmonton Symphony, including its *Messiah* performances in 2003, and the Alberta Baroque Ensemble, most recently last December. The CBC frequently records their concerts for either regional or national broadcast. Beyond Edmonton, the choir frequently tours Alberta and British Columbia, and in recent years has participated in *University Voices,* a festival of Canadian university choirs held in Toronto. They have performed at the national conference of the Association of Canadian Choral Conductors twice, and in 2005 they were invited to perform at the National Convention of the American Choral Directors Association in Los Angeles.

The Madrigal Singers have been frequent finalists in the CBC Competition for Amateur Choirs, and won first prize in the Mixed Choir category of this competition on four occasions (1992, 1996, 1998 and 2004). International competition successes have included first prizes at the Robert Schumann Competition in Germany in 1995, and the Cork International Competition in Ireland in 1999, and third prize at the Marktoberdorf International Chamber Choir Competition in 1997.

The Madrigal Singers have released four recordings, *Musicians Wrestle Everywhere (1997)*; *Balulalow: Anthems, Carols and Lullabies for Christmas (1999)*, which won the National Choral Award from the Association of Canadian Choral Conductors for best Canadian choral recording that year; *My soul, there is a Country ... (2001),* which features the first recording of British composer Gavin Bryar's *On Photography*, as well as other British and Canadian music; and most recently, *The Passing of the Year* (2004), featuring the world premiere recording of British composer Jonathan Dove's song cycle by that name for double chorus and piano, as well as music for unaccompanied choir and for choir and organ, with the Winspear Centre's new Davis Memorial Concert Organ. Canadian composers featured on these four discs include Andrew Ager, Allan Bevan, Leonard Enns, James Rolfe and Ruth Watson Henderson

A member of the University of Alberta Department of Music faculty since 1981, **Leonard Ratzlaff** obtained his graduate degrees in choral conducting from University of Iowa, working with Don Moses and Richard Bloesch. His dissertation on Bruckner's *Te Deum* earned him the American Choral Directors Association Julius Herford Dissertation Prize. His duties include teaching and co-supervising the U of A's graduate program in choral conducting, and for the past three years he has been Chair of the Department of Music. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and which has recently appeared at Festival 500 in St. John's NF. He conducted the National Youth Choir of Canada in 2000, and is a past president of the Association of Canadian Choral Conductors. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame and receiving a University of Alberta

Undergraduate Teaching Award (2001), the Richard Eaton Choral Award by the Alberta Choral Federation (2002), the Alberta Order of Excellence (2003) and Member of Order of Canada (2004). He is a frequent clinician and adjudicator across Canada.

Professor **Janet Scott Hoyt** has been a longstanding member of Edmonton's professional music community, and a member of the Department of Music at University of Alberta since 1998, where she has developed a graduate program in piano pedagogy as well as teaching studio piano and chamber music. Completing her studies at U of A with Robert Stangeland, she furthered her studies with Gyorgy Sebok and Menahem Pressler at the Banff Centre and with Cecile Genhart in Europe. A highly sought after collaborative pianist, Scott Hoyt has long been associated with the Banff Centre as coordinator of the collaborative pianist faculty there. Her own performances have included collaborations with numerous international artists, including violinists Sidney Harth and Guillaume Tardif, hornists David Hoyt and Barry Tuckwell, and cellists Tanya Prochazka and Shauna Rolston. She has premiered many works by Canadian composers Violet Archer, Malcolm Forsyth, Srul Irving Glick and Oskar Morawetz, and has several recordings to her credit.

Jolaine Kerley completed her undergraduate and Masters degrees at University of Alberta, majoring in voice and choral conducting. Currently a doctoral student at Indiana University School of Music, Ms. Kerley currently is a Visiting Assistant Professor of Voice at U of A. Her performance experience as a soloist includes appearances with several Edmonton ensembles, including the Alberta Baroque Ensemble, Edmonton Symphony, Pro Coro Canada and the Richard Eaton Singers. Further afield, she has sung with several professional ensembles in Indiana and with the Carmel Bach Festival in California, as well as with chamber choirs in Denmark and Germany. Ms. Kerley has studied with Eva Bostrand, Alan Ord and Harold Wiens in Edmonton, and with Paul Elliott and Mary Ann Hart at Indiana. She sings in all periods and styles, but specializes in early music.

Harpist **Nora Bumanis** is well known to Canadian audiences both as a soloist and duo harpist with Julia Shaw, through several recordings and appearances at various festivals across Canada. Her duo has collaborated with the Madrigal Singers in recording Malcolm Forsyth's choral cycle *Hesperides*, as part of a recording of music for chorus and harp the Madrigal Singers will release next fall. Principal harpist with the Edmonton Symphony since 1980, Ms. Bumanis has taught harp at the University of Alberta for over 25 years, and has developed one of Canada's strongest harp studios at the university level. She also instructs harp at Kings University College and Alberta College Conservatory of Music. She is a graduate of the University of Toronto, where she studied with Judy Loman, and she has also studied with Alice Chalifoux of the Salzedo Harp Colony in Maine, USA.

DEPARTMENT OF MUSIC
FACULTY OF ARTS
Alberta Foundation for the Arts

Noon-Hour Organ Recital

featuring

Organists

Julio Amstalden, Siu Ling Chiu, Philip Chow, Chellan Hoffman, and John Scott

Monday, March 12, 2007
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events
featuring Organists

Monday, March 19
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
Free admission
4:00 pm - Visiting Artist Lecture Recital
(Graduate Keyboard Seminar)
Free admission

Tuesday, March 20
Visiting Artist
Neil Cockburn, organ
1:00 pm
Lecture Recital
(Graduate Keyboard Seminar)
Free admission
4:00 pm
Organ Masterclass
Visiting Artist Neil Cockburn
Free admission

Noon Hour Organ Recital
Monday, March 26
Convocation Hall
Arts Building
Free admission

Program

Prelude in D Minor, BuWV 140 — Dietrich Buxtehude (1637-1707)

Chellan Hoffman

Toccata in F Major, BuxWV 157 — Dietrich Buxtehude (1637-1707)

Julio Amstalden

Adagio, BWV 564 — Johann Sebastian Bach (1685-1750)
Nun komm der heiden Heiland, BWV 660

Philip Chow

Nun komm heiden der Heiland, BWV 661 — Johann Sebastian Bach

John Scott

Fantasia and Fugue on the choral "Halleluja! Gott zu loben", Op. 53, No. 2 — Max Reger (1873-1916)

Siu Ling Chiu

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March

12 Monday, 3:30 pm
Piano Masterclass
Visiting Artist Richard Cionco
Free admission

13 Tuesday, 8:00 pm
Joys and Sorrows
Featuring Singers and Pianists
from the Art Song Class
Songs of Franz Schubert, Robert
Schumann, Hugo Wolf

17 Saturday, 7:00 pm
Northern Alberta Honour Band
Angela Schroeder, Conductor
Featuring works by Colgrass,
Camphouse, Hazo, De Haan,
Barton, Grainger, Arnold, McAllister
and Milburn
Admission: $10/stud/sen, $15/adult

18 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, soprano
Works by Handel, Schubert,
Rachmaninoff, Ravel, Britten,
Rodgers , and Loesser
Featuring Contemporary
Dance Solos by Pamela Denis
Free admission

19 Monday,
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
Free admission
4:00 pm - Lecture Recital
(Graduate Keyboard Seminar)
Free admission

20 Tuesday
Visiting Artist
Neil Cockburn, organ
1:00 pm - Lecture Recital
(Graduate Keyboard Seminar)
Free admission
4:00 pm - Organ Masterclass
Free admission

22 Thursday, 8:00 pm
World Music Concert
The Texture and the Weave:
Songs in times of Struggle
Admission: $10/stud/sen, $15/adult
For more information,
please call 492-0212

23 Friday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $10/stud/sen, $15/adult

24 Saturday, 6:00 pm
University of Alberta Madrigal
Singers Annual Dinner, Concert
and Silent Auction
Leonard Ratzlaff, Conductor
Delta South Hotel
Tickets: $100.00/person
For more information, call 975-4508

24 Saturday, 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests
Wajjo Drummers, steel pan,
Olga Dominguez (Haitian voodoo
dance) accompanied by Flavio Rojas,
Wajjo Drummers
Admission: $10/stud/sen, $15/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music*
or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Leslie Mahr, viola

Friday March 16, 2007 at 8:00 pm

Program

Arpeggione Sonata — Franz Schubert (1797-1828)
- Allegro moderato
- Adagio
- Allegretto

Assisted by
Sarah Ho, piano

Suite No. 2 in D Minor for Solo Cello (transcribed for viola) — Johann S Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuet I
- Minuet II
- Gigue

Intermission

Sonata No. 2 in E Flat Major for Clarinet (transcribed for viola) — Johannes Brahms (1833-1897)
- Allegro amabile
- Allegro appassionato
- Andante con moto

Assisted by
John-Paul Ksiazek, piano

Canadian Centre for Ethnomusicology

World Music Concert

The Texture and the Weave: Songs in Times of Struggle

Thursday, March 22, 2007
at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

The Texture and the Weave: Songs in Times of Struggle

A live folk music documentary that contemplates the persistence of technological change and war from the point of view of the people that live it.

LIVE:
Ann Vriend
Trevor Tchir
David Shepherd
Leah Pessoa
Paul Morgan Donald
Daniel Benjamin Buxton
DOCUMENTARY:
Michael MacDonald

A celebration of the William Sarjeant recording and instrument collections

William Antony Swithin (Bill) Sarjeant
(1935-2002)

The most obvious question, the one I will try to answer for you, is how we come to know the voice of our narrator tonight. Bill Sarjeant was a renowned English trained geologist who took a position at the University of Saskatchewan in 1972. Bill amassed one of the largest private collections of geological literature in the world, was an avid collector of folk songs and instruments, produced radio shows, and donated these shows and his instruments to the *folkwaysAlive!* here at the University of Alberta. With this information and a good imagination you should be able to piece the rest together but these are just details and I'm sure you would prefer a good story.

Bill's long time friend Dave Spalding remembers: " In 1956, as Sarjeant entered graduate school, I arrived in the same department as an undergraduate...and a small repertoire of American folk songs from white and black traditions, picked up from distant rumours of the American folk revival". Dave fondly recalled bringing his guitar on field trips that he and Sarjeant went on as geologists, sharing as many songs as stones. From this seed these songs bloomed into a life time of interest and of searching.

The revival reached British shores and Bill became involved in the Nottingham Folk Workshop. He developed an interest in *a capella* singing and photographing butterflies. Sarjeant was busy working as a geologist, founding the Peake District Mines Historical Society, and attending the early Keele folk festival which introduced many traditional singers alongside contemporary folksingers.

It certainly seems that Bill Sarjeant was a collector, not just of material stuff, but also of experiences. His interest in folk music goes beyond the dates of a performance. It goes beyond the song and digs into the life of the music, the soil from which it may have sprung. In this Sarjeant is a geologist of folk music. He has scoured the landscape of folk recordings and has extracted, from one seam and then another, human history that had become fossilized in sound. Like a scene from a science fiction novel he brought those fossils to life and gave them space so their voice could be heard.

So here we are nearly thirty years after his *Folk Song Sampler* (1978-1979) was first aired in Saskatchewan and Sarjeant has become part of the collections that he cherished. The voice that you are about to hear is the voice of a passionate collector and sharer of songs and the histories that shaped the song as it shaped us. But most of all Bill Sarjeant's voice is a real human voice that cared to tell real human stories of love, hate, joy, sadness, triumph, and loss. These are the real stories of life.

Upcoming World Music Concerts

Join us!

The University of Alberta
Department of Music
and the Canadian Centre
for Ethnomusicology

present

Friday, March 23, 2007
at 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director

Saturday, March 24, 2007
at 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests
Wajjo Drummers, steel pan,
Olga Dominguez (Haitian voodoo dance)
accompanied by
Flavio Rojas, Wajjo Drummers

Admission: $15/stud/sen, $20/adult
For ticket information, please contact the Department of Music,
Fine Arts Building 3-82, telephone: 492-0601

BONES & CONES

Monday March 26, 2007 Studio 2-7 FAB U of A

Duet # 4.....Otto Nicolai (1810-1849)
III. Rondo

Olwyn Supeene Jenny Reimer, horns

Sonata #2.....Luigi Cherubini (1760-1842)

Jackie Szaszkiewicz, horn Eileen Kim, piano

Concertino op. 4.....Ferdinand David (1810-1873)
I. Allegro Maestoso

Sonatine.....Jacques Casterede (b. 1926)
II. Andante Sostenuto

Erika Hagen, trombone Tom King, piano

Rendezvous de Chasse.....Gioacchino Rossini (1792-1868)

Sonate for 4 Horns.....Paul Hindemith (1895-1963)
I. Fugato – Sehr Langsam
II. Lebhaft

Olwyn Supeene Jackie Szaszkiewicz Leif Anderson Stephanie Wichuk, horns

Aria & Polonaise op. 128.....Joseph Jongen (1873-1953)

Audrey Ochoa, trombone Tom King, piano

Six Trios.....Anton Reicha (1770-1836)
I. Lento
VI. Finale – Allegro Scherzando

Gerald Oncuil, Jenny Reimer, Stephanie Wichuk, horns

Trombone Quartet (1977).....Walter Ross (b. 1936)
I. Intrada

Suite for Four Trombones (1967).....David Gow (1924-1993)
III. Valse Triste
I. Prelude

Four for Four (1986).....Brian Lynn (b. 1954)
II. Andante
I. Allegro Moderato

David Galloway Craig Goueffic Erika Hagen John McPherson
Audrey Ochoa Christopher Taylor, trombones
Amy Beinert Lawrence Dommer, euphoniums
Samantha Sobota, tuba

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

A Night of Saxophone
Saxophone Studio Concert

Thursday, April 19, 2007 at 8:00 pm

Program

Four[5] (1991) — John Cage (1912-1992)

Six Bagatelles (1908) — Béla Bartók (1881-1945)

Andante et Scherzo (1957) — Eugène Bozza (1905-1991)
I. Andante
II. Scherzo

Undergraduate Saxophone Quartet
Soprano Saxophone: Michael Morimoto
Alto Saxophone: Jayson Erickson
Tenor Saxophone: Danielle Smith
Baritone Saxophone: Thomas Hays

Intermission

Mountain Roads (1997) — David Maslanka (b.1943)
1. Overture
2. Chorale: Wo soll ich fliehen
3. Aria (In the style of a chorale prelude)
4. Chorale
5. Aria
6. Finale: Alle Menschen Müssen Sterben

Tango Virtuoso (1991) — Thierry Escaich (b.1965)

Soprano Saxophone: Po-Yuan Ku
Alto Saxophobne: Sarah Wolkowski
Tenor Saxophone: Michael Morimoto
Baritone Saxophone: Kimberley Cochrane

Toccata and Fugue, BWV. 565 (1703-1707) — Johann Sebastian Bach (1685-1750)

Devil's Rag (1985) — Jean Matitia (b.1952)

Saxophone Ensemble
Conductor: Po-Yuan Ku

Sopranino: Daniel Davis	**Tenor 1: Thomas Goulet**
Soprano 1: Lindsey Coulter	**Tenor 2: Jayson Erickson**
Soprano 2: Michael Morimoto	**Tenor 3: Danielle Smith**
Alto 1: Evan Sampson	**Baritone 1: Kimberley Cochrane**
Alto 2: Richard Berendt	**Baritone 2: Christina Williamson**
Alto 3: Megan Teha	**Bass: Thomas Hay**

Music at Convocation Hall

Music at Convocation Hall I

Guillaume Tardif, violin
Tanya Prochazka, cello
Russell Whitehead, trumpet
Roger Admiral, piano

Friday, April 20, 2007 at 8:00 pm

7:15 pm *Pre-Concert Introduction*
by **Howard Bashaw**, **Mark Hannesson**
and **Andriy Talpash**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

From *Preludes, Book I* (1997) — Howard Bashaw (b. 1957)
VIII. Notturnino: A-13

From *minimalisms II* (2005) — Howard Bashaw
proto 1

From *Douze Etudes* (1915) — Claude Debussy (1862-1918)
X. pour les Sonorités opposées

plea (1995) — Paul Steenhuisen (b. 1965)

Six Little Piano Pieces, Op. 19 (1913) — Arnold Schoenberg (1874-1951)
Leicht, zart
Langsam
Sehr langsame
Rasch, aber leicht
Etwas rasch
Sehr langsam

Roger Admiral, piano

Frank O. Lunaire # 10: Raub (2006) — Paul Steenhuisen
Electroacoustic

memento (2006) — Mark Hannesson
(First Performance)
Electroacoustic

Music for Trumpet and Piano (2007) — Howard Bashaw
(First Performance)
caricature sketch, marching
modular 1
modular 2
hardelastic

Russell Whitehead, trumpet
Roger Admiral, piano

Intermission

D21.5-brane (2007) — Andriy Talpash
(First Performance) — (b. 1974)

Timepieces (1993) — Howard Bashaw

Commissioned through the Canada Council for the Arts by the Banff Centre for the Arts

1. Introduction
2. Mild Admonition
3. Austere Reflection
4. Calculation: Acceleration and Convergence
5. Uncertain Gathering
6. Rant: Interrogation
7. Remembrance Day, Part 1
8. Remembrance Day, Part 2
9. Promenading with Others
10 Random Eclipsing
11. Calculation: Palindrome in Five Simultaneous Speeds
12. Distant Wisdom
13. Accelerating Ostinato
14. Calculation: Motive Phasing in Five Simultaneous Speeds
15. Rant: Irritating in Simple Form

~ Scordatura Interlude ~

16. " ? "
17. Eolian Texture: The Voice in the Chimes

Russell Whitehead, trumpet
Guillaume Tardif, violin
Tanya Prochazka, violoncello
Roger Admiral, piano

Program Notes
by Emily Grieve

Howard Bashaw
Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Universite Canadienne en France.

Dr Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. Recent works for ensemble include saxophone and piano (William Street and Roger Admiral), the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Societe de musique contemporaine du Quebec, a concerto for the Hammerhead Consort and the Edmonton Symphony Orchestra, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for solo piano were premiered by Roger Admiral (Minimalisms II), Marc Couroux (Form Archimage), Corey Hamm (Preludes Book 1), Haley Simons (Preludes, Book 2) and Barbara Pritchard (Hosu). Selected by the performers, his piano music has occurred in both national and international piano performance competitions.

Preludes
The term 'prelude' has been used flexibly. Even so, it might be stretching things a little to groups two small nocturnes ("Notturino I" and "Notturino II"), two small toccatas ("Toccatella I" and Toccatella II"), two character pieces ("At the Window" and "Boogie Demon—Let's Go"), and two small etudes ("Emergings: Kaleidoscope" and "Dita Correnti") into one set of works entitled Preludes. I suppose some might even think it an outright contradiction in terms (that is to say, classifying a work as a prelude and, at the same time, calling it a notturnino or a toccatella). I didn't—so I did. Semantics aside, all eight preludes comprising the collection were composed according to one set of objectives: clarity of idea; transparency in form; (relative) brevity in overall duration; distinctive use of the piano; and consistency in mood atmosphere or texture. Despite their variety of forms, styles, and titles, then, these preludes share characteristics that distinguish well-known works also called 'preludes'; take for example, those by Debussy, Chopin, or even J.S. Bach.

Preludes was commissioned through the CBC Radio Music Department.

Timepieces—17 Miniatures
Presenting different faces of time in music, the collection of brief movements that make up *Timepieces—17 Miniatures* can be grouped into four categories. Comprising one category, movements 4, 11, and 14 each express time in terms of a strategic organization—that is to say time itself as a distinctive structure, formation or process; a category of movements distinguished by simple motives or musical ideas that unfold relatively complex structures of time. Containing

eight movements (2, 3, 5, 7, 8, 12, 15, and 16), another category expresses "time" in the programmatic sense, with each movement an impression (either experienced or imagined) of one event, circumstance, activity, mood, or even gesture. Movements 6, 9, and 17 comprise another category, and are prehaps described best as combinations of the organizational and programmatic expressions of time (presenting time within time, as it were). Both movements in the remaining category express time through dichotomy: the fixed musical ideas in movement 10 are presented by way of random coordination; the two layers of accelerating activities in movement 13 are presented by way of one unchanging, underlying tempo. By contrast, the first movement is not about time at all and has the uncomplicated purpose of introducing the ensemble's four voices.

Timepieces—17 Miniatures was commissioned through the Canada Council for the Arts by the Banff Centre for the Arts.

-Howard Bashaw

Claude Debussy, From *Douze Etudes* (1915), X. *pour les Sonorites opposees*

Debussy's *Douze Etudes* were written in 1915 as he was recovering from a difficult year of depression and low creativity. During this time Debussy was editing the works of Chopin for the publisher Durand; Debussy dedicated his *Etudes* to Chopin's memory. Debussy's *Etudes* recall the *Etudes* of Chopin in their technical virtuosity and musicality. The *Etudes* reflect the shift in Debussy's late music towards a more autonomous aesthetic which does not depict specific extra-musical images or concepts. Each *Etude* centres on certain compositional techniques and/or musical structures, such as intervals.

The tenth *Etude, Pour les sonorités opposées* (For opposing sonorities), uses the piano's immense range in timbre and dynamics to create color and contrast. The piece opens with stark, open intervals in the low and middle registers of the piano accompanied by simple chromatic lines, which ascend into the higher register of the piano. A sweet melodic motive resembling a bird-call is introduced above the low intervals, which soon become fuller harmonically and grow in dynamic volume rising to a dramatic climax. Towards the end of the piece high, sparking apreggiations and figurations are contrasted against the deep ring of the bass notes, displaying the full sonic capabilities of the instrument.

Paul Steenhuisen

Paul Steenhuisen (born 1965) was raised in Vancouver by parents from The Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Dr. Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris).

He has received more than a dozen national and international awards for his work, and was laureate of the Governor General of Canada Gold Medal as the

outstanding student in all faculties at UBC (1990). Between 1998 and 2000, Paul Steenhuisen was composer-in-residence with the Toronto Symphony Orchestra, and began an active schedule of commissions and performances with Canada's most prominent orchestras, chamber ensembles and soloists, as well as leading musicians from around the world, including Klangforum Wien, the Austrian Radio Philharmonic, Benny Sluchin, Irvine Arditti, and the Hilliard Ensemble.

Equally proficient with computers and acoustic instruments, he also contributes to various magazines and journals, primarily in the form of interviews with other composers. in Toronto.

Plea

"Plea" was written in 1995 at the request of Barbara Pritchard, for the collection of piano miniatures based on a poem of her choice. It also marks my second piece using cryptography, the conversion of letters of the alphabet to pitches via several processes. The title is an acronym, and the work is not a plea.

Frank O. Lunaire* # 10: *Raub

While resident in Los Angeles, Austrian expat Arnold Schoenberg infamously never met Igor Stravinsky. Another person he never met was Canadian-born architect Frank O. Gehry, who moved to the city at the age of seventeen, four years before Schoenberg's death. One of the radical structures designed by Gehry and Associates is the Walt Disney Concert Hall - also in Los Angeles, and home of the L.A. Philharmonic. Since composers dating from Schoenberg's time onwards are seldom heard in such halls, I have chosen to force the music in - not through the front doors, but through the materials of the building itself. To get the music in, it meant penetrating the brilliant metal exterior that now monumentally dominates Grand Avenue, and pushing the sound into the wooden acoustic space. To achieve this, I employed physical modeling software and sent Schoenberg's Pierrot Lunaire #10: Raub (Theft) virtually into the materials, stimulating simulated tuned metal and wood. The resistance and resonance of the models to the soundfile that traverses the interior of its shapes and curves provided the essential collection of sonic materials for the work. Forcing the music through the materials and into the hall may be seen as an act of civil disobedience, partially reconciling the current discrepancy between the design of the space and the music played within it.

-Paul Steenhuisen

Arnold Schoenberg, *Six Little Piano Pieces*, Op. 19

The *Six Little Piano Pieces* are a set of miatures that prefigure some of Schoenberg's expressionist atonal (or "pantonal") works. They were completed in 1911, just as Schoenberg was breaking away from tonality. The first piece is an unusual interplay of motivic figurations and light textures. The next miniature contains a repeating accompaniment in stoccato thirds that acts like an ostinato. A change in sonority occurs in the third piece as heavy chords accompany an expressive, evocative melody. The fourth piece presents a quick, light and playful melody followed by a quasi-contrapuntal miniature with several layered voices. Schoenberg composed the final piece after attending the funeral of the composer Gustav Mahler, who was Schoenberg's friend and supporter; its sustained bell-like sonorities quietly seem to fade into the distance.

Mark Hannesson
Mark Hannesson began his musical life as a trumpet player in Winnipeg, Manitoba. Experiences range from jazz to rock and classical to hip hop. He completed a Bachelor degree in Music from Brandon University and a Masters degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw.

He is presently a doctoral candidate in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC Ñ Experimental Music Collective.

His musical output is divided evenly between works of electronic media and that for acoustic instruments with a focus on integrating the two. Works of his can be heard on the CEC compact discs Cache 2000 and Discontact III and on the Boreal Music Society (BEAMS) compact disc Unsound as well as on the Sonus website.

memento
Memory defines us. Experiences shape our personality. They are the very building blocks of existence. Yet they are are fallible. And worse, they may abandon us entirely. memento explores loss in its most profound sense. Loss of memory. Loss of self.

-Mark Hannesson

Andriy Talpash
Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montreal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supove, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Quebec, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta

***D21.5-brane* (2007) for trumpet, violin, violoncello and piano**

D21.5-brane was inspired by a branch of theoretical physics called superstring theory. In very general terms, superstring theorists attempt to unify the fields of quantum mechanics and universal forces by maintaining that all forces and matter are composed of miniscule, vibrating, looped or open-ended strings. 'D-branes' are physical, multi-dimensional membranes to which ends of open-ended strings are attached. Energy can flow into these membranes once it leaves the open-ended strings.

Superstring theory has been largely dismissed by the scientific community, but the multi-dimensional property of these strings and membranes intrigued me, and provided an interesting metaphor for the construction of a musical form.

While composing this piece, I imagined an 'object' —for example, you, the listener—experiencing a linear performance of my piece. This object travels freely through and between several D-branes and dimensions. As the object enters or passes through different dimensions, the linear perception of the composition becomes transformed: different musical materials are experienced but in erratically and unpredictably distorted ways. Upon transformation, some of the musical materials may remain readily identifiable; others will retain only trace remnants of original materials—a situation one might very well expect while moving through multiple dimensions of space and time.

-Andriy Talpash

Upcoming Event

Thursday, April 26, 2007 at 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
JS Bach *Toccata and Fugue in D Minor (Dorian)*
Bolcom *What a Friend We Have in Jesus!*
Reger *Fantasie and Fugue uber den Choral "Halleluja! Gott zu loben bleibe meine Seelenfreud", Op. 52/3*
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our website: *www.ualberta.ca/music* or call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our

Department of Music
University of Alberta

Madrigal Singers

University of Alberta
Madrigal Singers
Leonard Ratzlaff, Director

Rooms Of Their Own Conference

Thursday, May 3, 2007 at 7:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

Rex gloriose Martyrum — Otto Olsson (1879-1964)
(O glorious King of martyr hosts)

Which was the Son of… — Arvo Pärt (b. 1935)

Miriams Siegesgesang (Song of Miriam) — Franz Schubert (1797-1828)

Jolaine Kerley, soprano
Janet Scott Hoyt, piano

Three Canadian Settings:

To Rest in Thee — Violet Archer (1913-2000)

Threnody — Jean Coulthard (1908-2000)

In Remembrance — Eleanor Daley (b. 1955)

Three Madrigals:

Fire, fire! My Heart — Thomas Morley (1557-1604)

Zefiro torna — Claudio Monterverdi (1567-1643)

Lay a garland — Robert Pearsall

Rondo Lapponico — Gunnar Hahn (1908-2001)

My Soul's Been Anchored in the Lord — arr. Moses Hogan

University of Alberta Madrigal Singers

From their beginnings in 1978 as a twelve-voice early music ensemble, the University of Alberta Madrigal Singers has grown to a choir of between 40 singers which draws on music from all periods and styles for its repertoire. The choir's membership is comprised of mainly music students but is open to singers from across campus through auditions each September.

The Madrigal Singers perform in Convocation Hall on campus, and at other venues in Edmonton, including the Francis Winspear Centre for Music and various churches. They have sung frequently as guests of the Edmonton Symphony, including its *Messiah* performances in 2003 and Ravel's *Daphnis et Chloe* in 2001, and the Alberta Baroque Ensemble (Christmas concerts 2005 and 2006). The Canadian Broadcasting Corporation (CBC) frequently records their concerts for either regional or national broadcast. Beyond Edmonton, the choir frequently tours Alberta and British Columbia, and in recent years has participated in *University Voices,* a festival of Canadian university choirs held in Toronto. They have performed at the national conference of the Association of Canadian Choral Conductors twice, and in February 2005 performed at the National Convention of the American Choral Directors Association in Los Angeles. Tonight marks their third appearance as guests of the Cantando Festival.

The Madrigal Singers have been frequent finalists in the CBC Competition for Amateur Choirs, and won first prize in the Mixed Choir category of this competition on four occasions (1992, 1996, 1998, 2004). International competition successes have included first prizes at the Robert Schumann Competition in Germany in 1995, and the Cork International Competition in Ireland in 1999, and third prize at the Marktoberdorf International Chamber Choir Competition in 1997.

The Madrigal Singers have released four recordings, *Musicians Wrestle Everywhere (1997)*; *Balulalow: Anthems, Carols and Lullabies for Christmas (1999)*, which won the National Choral Award from the Association of Canadian Choral Conductors (ACCC) for best Canadian choral recording that year; *My soul, there is a Country ... (2001),* which features the first recording of British composer Gavin Bryar's *On Photography*, as well as other

British and Canadian music; and most recently, *The Passing of the Year* (2004), featuring the world premiere recording of British composer Jonathan Dove's song cycle by that name for double chorus and piano, as well as music for unaccompanied choir and for choir and organ, with the Winspear Centre's new Davis Memorial Concert Organ. *The Passing of the Year* received the ACCC's National Choral Award for CD recording this past May. Canadian composers featured on these four discs include Andrew Ager, Allan Bevan, Leonard Enns, James Rolfe and Ruth Watson Henderson.

Leonard Ratzlaff, conductor

A member of the University of Alberta Department of Music faculty since 1981, Leonard Ratzlaff obtained his graduate degrees in choral conducting from University of Iowa, working with Don Moses and Richard Bloesch. His dissertation on Bruckner's *Te Deum* earned him the American Choral Directors Association Julius Herford Dissertation Prize. His duties include teaching and co-supervising the U of A's graduate program in choral conducting, and he has recently been appointed Chair of the Department of Music. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and which has recently appeared at Festival 500 in St. John's NF. He conducted the National Youth Choir of Canada in 2000, and is a past president of the Association of Canadian Choral Conductors. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame and receiving a University of Alberta Undergraduate Teaching Award (2001), the Richard Eaton Choral Award by the Alberta Choral Federation (2002), the Queen's Jubilee Medal for distinguished service to Canadian choral music (2002), the Alberta Order of Excellence (2003) and, most recently, Member of Order of Canada (2004). He is a frequent clinician and adjudicator across Canada.

Sponsors

UNIVERSITY OF ALBERTA

Vice President Academic and Provost
Vice President Research
Dean, Faculty of Arts
University of Alberta Conference Fund

RSC: The Academies
SRC : Les Académies

AHFMR
ALBERTA HERITAGE FOUNDATION FOR MEDICAL RESEARCH

ALBERTA INGENUITY FUND

Canada Foundation for Innovation

Fondation canadienne pour l'innovation

CIHR IRSC

Canadian Institutes of Health Research | Instituts de recherche en santé du Canada

IDRC CRDI

NSERC CRSNG

RoT

Rooms of Their Own | Des espaces bien à elles

May 2–4 2007

wwr

Women Writing and Reading: Past and Present, Local and Global

May 4–6 2007

University of Alberta Madrigal Singers

Soprano
Suzanne Abele
Irene Bosma
Kimberley Denis
Amy Gartner
Christine Jones
Alison Kilgannon
Brynn MacDonald
Constance McLaws
Erin Passmore
Shelley Roth
Stephanie Sartore
Gillian Scarlett

Alto
Taryn Boston
Lisa Bromley
Christine Browne-Munz
Jeanie Casault
Angela Chiang-Sloman
Bronwen Harvey
Erin K. Hooper
Kristel Harder-Nelson
Jessica Rider
Sima Shamsi
Abra Whitney

Tenor
David Archer
Anthony Bacon
Jeremy Block
Michael Buttrey
Iain Gillis
Jonathan Hamill
Ryan Herbold
Caleb Nelson

Bass
Kyle Carter
Marvin Dueck
Yu-Ting Lin
Jonathan Kilgannon
Brendan Lord
Damon MacLeod
Adam Robertson
John M. Scott
Jordan Van Biert
Anthony Wynne

DEPARTMENT OF MUSIC
FACULTY OF ARTS

Music at Convocation Hall

Music at Convocation Hall I

Eric Buchmann, violin
Charles Pilon, viola
John Mahon, clarinet
Russ Whitehead, cornet
Kathryn Macintosh, trombone
Scott Whetham, tuba
Jeremy Spurgeon, piano
Brian Thurgood, percussion

Sunday, September 16, 2007
2:15 pm Pre-Concert Introduction
by **Angela Schroeder**
3:00 pm **Concert**

Convocation Hall
Arts Building
niversity of Alberta

UNIVERSITY OF ALBERTA

"INTO THE DRAWING ROOM"
Music for Salon Orchestra

Program

Lustspiel – Overture	Kéler Béla (1820-82)
Three Dances from Henry VIII	Edward German (1862-1936)
A Brown Bird Singing	Haydn Wood (1882–1959)
Kashmiri Song	Amy Woodforde-Finden (1860–1919)
Selections from "The Mikado"	Sir Arthur Sullivan (1842–1900)

INTERVAL

The second half of this afternoon's program will be chosen from the following:

L'Invito	Gioacchino Rossini (1792–1868)
Eponina (Valsa)	Ernesto Nazareth (1863–1934)
Jamaican Rhumba	Arthur Benjamin (1893–1960)
Verano Porteno	Astor Piazzolla (1921–1992)
The Dancing Years	Ivor Novello (1893–1951)

MUSICIANS
Eric Buchmann, violin
Charles Pilon, viola
John Mahon, clarinet
Russ Whitehead, cornet
Kathryn Macintosh, trombone
Scott Whetham, tuba
Jeremy Spurgeon, piano
Brian Thurgood, percussion

Program Notes
by Melaena Grierson

Kéler Béla (1820 – 82)
Born Adalbert von Kéler, this Hungarian composer, violinist, and conductor was originally a farmer and a law student before turning to the study of music. Kéler conducted orchestras in Vienna and Berlin, as well as leading the Wiesbaden Spa Orchestra for ten years. He wrote numerous dances and assorted light music pieces, some of which attained great popularity.

***Lustspiel – Overture* (c. 1865)**
Lustspiel simply means comedy, and this piece is sometimes known as the Hungarian Comedy overture. One of Kéler's best known pieces, it achieved widespread popularity among concert audiences.

Haydn Wood (1882 – 1959)
Haydn Wood, an English composer, is best remembered for his prolific compositions of light music. Light music, which achieved the greatest popularity in the United Kingdom, was a genre intended to capture the interests of a wider concert audience through prominent use of melody and/or mood, shorter lengths than comparable works of the period, and the occasional incorporation of a musical joke. Wood was also known for popular music, such as the song *Roses of Picardy*, which he composed for his wife, soprano Dorothy Court. In his later years, Wood turned to compositions of musical comedy, of which his best known composition is the musical play *Tina*.

***A Brown Bird Singing* (1922)**
Set to a text by Royden Barrie, the song's sentimental tone speaks of almost unendurable longing for an unattainable lover. "All through the night time my lonely heart is singing/ Sweeter songs of love than the brown bird ever knew…"

Amy Woodforde-Finden (1860 – 1919)
A British composer of the Edwardian era who lived in India for many years, Woodforde-Finden is known for the manner in which she blends Western and Eastern musical influences into a sentimental, exotic compositional style. Reflective of the time in which she lived, when the British rule of India signified adventure and romance to the imaginative, Woodforde-Finden's songs provide the listener with an accessible amount of exoticism carefully woven into middle-class British sensibilities.

***Kashmiri Song* (1902)**
One of a set entitled *Four Indian Love Lyrics* based on text written by Laurence Hope from *The Garden of Kama*, Kashmiri Song was instantly popular at its inception. The fluid, sentimental melodies set over the provocative texts evoke images of passion and thinly veiled scandal. Originally self-published, the set became widely popular and was later released by Boosey & Co.

C. M. Weber (1786 – 1826)
Carl Maria von Weber is a well-known figure in German Romanticism. Passionately interested in opera, he is perhaps best known as the composer of the opera *Der Freischütz*, which recalled the Faust legend. Influenced heavily by the operatic traditions of Mozart as well as German singspiel and the Italian operas of the 18th century, Weber also drew on exotic musical influences such as Chinese, Arab, and Turkish sounds. Throughout his life, Weber attempted to establish a German operatic tradition both through his compositions and his directorship of the Prague Opera.

Ivor Novello (1893 – 1951)
Born David Ivor Davies, Novello was a Welsh composer, singer, and actor. His first compositional success was the popular song *Keep the Home Fires Burning*, which he wrote during World War I. Novello was especially fond of composing popular music, and his melodies are lush and attractive. He also wrote West End musical revues, and then focused on acting, often in plays he had written himself.

***The Dancing Years* (1939)**
The best known of Novello's musical plays, *The Dancing Years* features an Austrian composer (originally played by Novello) who conducts his own work at the Vienna Opera House. Intended to be a bold criticism of Hitler's Nazi Germany, some of the politics were excised from the final production, and subsequent revivals often cull the political statements further. Throughout the musical, Novello's soaring melodies contrast with the subject matter to demonstrate the dichotomy between the wickedness of human nature and the aspirations of the human spirit to surpass its limitations.

Musicians

Eric Buchmann (violin) studied violin at the Conservatoire de Montréal and at the Université de Montréal where he earned a Bachelor of Music and a DESS degree. In 2001, he moved to Los Angeles to continue his studies at the University of Southern California. Two years later he joined the New World Symphony in Miami Beach where he played under the direction of Michael Tilson Thomas and many other music directors from all over the world.

His teachers include Sonia Jelinkova, Vladimir Landsman, JeanFrançois Rivest, William Preucil and Martin Chalifour. Eric Buchmann was appointed third chair of the First Violins of the Edmonton Symphony following auditions in April, 2006.

Kathryn Macintosh (trombone) was born in Montreal but spent her formative years in the Maritimes. She attended Acadia University, Wolfville, Nova Scotia, and the University of Toronto. Kathryn started playing with the Edmonton Symphony Orchestra in 1983. Outside of music, Kathryn enjoys gardening, cycling and vegetarian cooking.

John Mahon (clarinet) is a graduate of the Department of Music (1976) and the Royal College of Music (London). He is no longer young and over the years he has performed with numerous chamber ensembles as well as with the Edmonton Symphony Orchestra as a casual player. He is also the Executive Director of the Edmonton Arts Council.

Charles Pilon (viola) studied violin with Sonia Jeinkova at Montréal's Marianapolis College. He earned a Bachelor of Music from McGill University under Mauricio Fuks before heading off to the University of Southern California's Advanced Studies program with Robert Lipett.

Charles has always been interested in playing the viola along with the violin, and during his tenure at USC, he also studied with David Cerone at the Encore School of Strings and with Roman Totenberg at Kneizel Hall. He joined Orchestra London in the first violin section (2003-04) before joining the Edmonton Symphony's first violins for the 2004-05 season. Following his successful audition, he was appointed Assistant Principal Viola for the ESO for the start of the 2005-06 season.

British-born **Jeremy Spurgeon** (piano) is director of music at All Saints' Anglican Cathedral, Edmonton. He is the resident accompanist for Pro Coro Canada and plays frequently with the Edmonton Symphony Orchestra.

Brian Thurgood (percussion) obtained his Master of Music Education degree from the University of Victoria, BC and his Bachelor of Music degree from the University of Alberta He furthered his studies at the Music Academy of the West in Santa Barbara, CA.
Brian has been a performing member of the Edmonton Symphony Orchestra since l977 and the Head of the D/Percussion Deparment at Grant MacEwan College since 1981.

As a freelance percussionist/drummer, he has performed with the Royal Winnipeg Ballet, the Edmonton Wind Ensemble, the Edmonton Opera and the Alberta Ballet. He has performed over 50 musicals including "Phantom of the Opera", "Grease", "Evita", "Aspects Of Love", and "Joseph and the Amazing Technicolor Dreamcoat". He has also contributed a number of articles to Downbeat and Musicom magazines.

Scott Whetham (tuba) is the Principal Tuba with the Edmonton Symphony Orchestra, and with them has performed the solo works of Vaughan Williams, John Williams and Alec Wilder.

He teaches at the University of Alberta and the University of Regina. He has also been broadcast on the CBC as recitalist and composer.

He has taught at the Banff International Festival of Bands and Youth Orchestras and performed as a guest artist at ITEC 2000 (an international euphonium and tuba conference), The University of Saskatoon, and with the New Edmonton Wind Sinfonia (performing Edward Gregson and Bruce Broughton concertos).

Scott began playing tuba in the North Vancouver Youth Band, under the direction of Arthur Smith. Formal training followed with Dennis Miller of the Vancouver Symphony Orchestra, with further studies at the Eastman School of Music. Scott has performed the Calgary Philharmonic, Vancouver Symphony Orchestra, the National Symphony Orchestra of Peru, Vancouver Opera, Vancouver Ballet, Nationasl Ballet Orchestra of Canada and The National Youth Orchestra of Canada.

Non musical interests include reading about aboriginal history and culture, collecting vintage Pogo books, cycling and camping.

Russell Whitehead (trumpet) has released his debut CD, *Prairie Scenes* on the Arktos label in June, 2006 and was appointed Acting Principal Trumpet of the Edmonton Symphony Orchestra for the 2004-05 season. Currently, he holds the position of Third-Utility Trumpet with the Edmonton Symphony Orchestra, free lances with many of the ensembles in Edmonton, adjudicates throughout Alberta and teaches at the University of Alberta, King's University College and through his home.

Upcoming Events

21 Friday, 8:00 pm
Music at Convocation Hall II
Martin Riseley, violin
Janet Scott Hoyt, piano
Works by Enesco, Fauré and Ravel
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

22 Saturday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $15/adult, $10/senior
Advance tickets are available exclusively at TIX on the Square, 420-1757

24 Monday, 8:00 pm
New Music Visiting Artist
Martijn Tellinga, Composer
Studio 27, Fine Arts Building
Admission: $20/adult, $15/senior, $10/student. Tickets are available exclusively at the door

30 Sunday, 3:00 pm
Music Alumni In Concert
Featuring Alexandra Munn (Professor Emerita), piano, and music alumni in a variety of chamber works with the University of Alberta
Mixed Chorus Alumni Choir
Jamie Burns, Conductor
Admission: $15/adult; $10/stud/sen
Tickets are available at the door

30 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Tchaikovsky *Romeo and Juliet Fantasy Overture*; Vivaldi *Concerto in G Major RV 413 for cello and strings*
Soloist: Kathleen Ludwig, cello
Stravinsky *The Firebird Suite*
1919 version
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

October
1 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Friday, 8:00 pm
Music at Convocation Hall I
Guillaume Tardif, violin
Roger Admiral, piano
Viennese School
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

10 Wednesday, 4:30 pm
Open Seminar
Distinguished Visiting Professor
John Hopkins
"The Three D's: Dedication, Doggedness and Making a Difference"
Free admission

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

John-Paul Ksiazek

pianist in recital

Program

Sonata No.2 in B-flat minor op. 35 (1839) — Fryderyk Chopin, 1810–1849
- *Grave; Doppio movimento*
- *Scherzo*
- *Marche funèbre*
- *Presto*

Sonata op. 1 (1907–8) — Alban Berg, 1885–1935

Intermission
~ 10 min ~

Sonata No. 21 in C Major op. 53 "Waldstein" (1803–4) — Ludwig van Beethoven, 1770–1827
- *Allegro con brio*
- *Introduzione. Adagio molto*
- *Allegretto moderato*

Tuesday, 25 September 2007 at 7:30
Convocation Hall, University of Alberta

Alumni In Concert

featuring

Bill Damur, flute
Hiromi Takahasi, oboe
Don Ross, clarinet
Matthew Howatt, bassoon
Suzanne Langor, French horn
Alexandra Munn, piano

and a special performance by the

University of Alberta
Mixed Chorus Alumni Chorus
Jamie Burns, conductor
Helen Stuart, piano

Sunday, September 30, 2007 at 3:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sextour for Piano and Wind Quintet,
Op. 100 (1932–9) — Francis Poulenc (1899-1963)

1. Allegro vivace
2. Divertissement
3. Finale

Bill Damur, flute
Hiromi Takahasi, oboe
Don Ross, clarinet
Matthew Howatt, bassoon
Suzanne Langor, French horn
Alexandra Munn, piano

Nocturne No. 20 (1830, posthumous) — Frédéric Chopin (1810-1849)
arr. Sidney Forrest

Don Ross, clarinet
Alexandra Munn, piano

Hymn to the Sun (AD 130) — Mesomedes of Crete

Don Ross, clarinet

A bouquet of favourites from the past sixty-three years of the University of Alberta Mixed Chorus, concluding with the University of Alberta Cheer Song, arranged by Richard Eaton.

University of Alberta Mixed Chorus Alumni Chorus
Jamie Burns, conductor
Helen Stuart, piano

Reunion 2007

September 27 to 30

DEPARTMENT OF
MUSIC

This afternoon's concert is presented
by the
University of Alberta Alumni Association
and the
Department of Music

Upcoming Events

September
30 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Tchaikovsky *Romeo and Juliet Fantasy Overture*; Vivaldi *Concerto in G Major RV 413 for cello and strings,* Soloist: Kathleen Ludwig
Stravinsky *The Firebird Suite* 1919 version
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

October
1 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Friday, 8:00 pm
Music at Convocation Hall I
Guillaume Tardif, violin
Roger Admiral, piano
Music of the Second Viennese School
Schoenberg *Phantasy for Violin with Piano Accompaniment, Op. 47*
Berg *Piano Sonata, Op. 1*; Webern *Four Pieces for Violin and Piano, Op. 7*; Krenek *Sonata No. 2 for Violin and Piano, Op. 99*; Stravinsky *Duo Concertant*
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

10 Wednesday, 4:30 pm
Open Seminar
Distinguished Visiting Professor John Hopkins
"The Three D's: Dedication, Doggedness and Making a Difference"
Free admission

14 Sunday, 8:00 pm
University of Alberta Symphonic Wind Ensemble
and University Symphony Orchestra
with Distinguished Visiting Professor John Hopkins
Elgar Enigma Variations,
Holst *Hammersmith*
Grainger *Colonial Song*
Admission: $15/adult, $10/stud/sen
Tickets are available at the door

15 Monday, 12:00 pm
Noon Hour Organ Recital
with Visiting Artist Edward Norman
Free admission

17 Wednesday, 5:00 pm
Hear's to Your Health
Jacques Després, piano
Debussy's Preludes, Book 1
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
University Hospital
Free admission

19 Friday, 2:00-3:30 pm
Piano Masterclass
Visiting Artist Richard Goode
Free admission

20 Saturday, 8:00 pm
Ovations Visiting Artist Recital
Richard Goode, piano
Works by Bach, Haydn, Debussy, Schumann and Chopin
Admission: $40/adult, $30/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757, or from the Edmonton Chambert Miusic Society, 433-4532

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

October 2nd, 2007
Convocation Hall
8:00 p.m.

In Recital

Shelly Meggison
Oboe

And

Rachel Stefan
Piano

Six Metamorphoses After Ovid for Oboe Solo Opus 49 (1951)
Benjamin Britten (1913 – 1976)

I Pan - *who played upon the reed pipe, which was Syrinx, his beloved.*

IV Bacchus - *at whose feasts is heard the noises of gaggling women's tattling tongues and shouting out of boys.*

VI Arethusa - *who, flying from the love of Alpheus, the river god, was turned into a fountain.*

(Notes by Edward Yadzinski)

Sonate for Oboe and Piano Opus 166
Camille Saint-Saëns (1835 – 1921)

I Andantino
II Allegretto
III Molto allegro

Break (10 minutes)

Sonata for Oboe and Piano (1962)

Francis Poulenc (1899 – 1963)

I Élégie
II Scherzo
III Déploration

Temporal Variations for Oboe and Piano (1936)

Benjamin Britten (1913 – 1976)

I Theme
II Oration
III March
IV Exercises
V Commination
VI Chorale
VII Waltz
VIII Polka
IX Resolution

Hailing from the small town of Jasper, Alberta in Western Canada, Assistant Professor Shelly Meggison joined the University of Alabama faculty in 2005. She earned a Bachelor of Music degree from the University of Lethbridge, and a Master of Music degree from the University Of Cincinnati College Conservatory Of Music, where she has also pursued doctoral studies. Shelly currently holds the principal oboe position with the Tuscaloosa Symphony Orchestra, and has performed with the Hunstville Symphony, the Cincinnati Chamber Orchestra, the Calgary Philharmonic Orchestra, the Richmond Symphony Orchestra, the Evansville Symphony Orchestra, the Kentucky Symphony Orchestra, the Red Deer Symphony Orchestra, the SORG Opera, and the Cincinnati Vocal Arts Ensemble. In February of 2004, she was guest soloist with the Red Deer Symphony Orchestra, performing Marcello's "Oboe Concerto in d minor" and Albinoni's "Concerto for Two Oboes op. 9 no. 12." Shelly previously held the position of Adjunct Professor of Oboe at the Northern Kentucky University.

Rachel Stefan is from Lethbridge, Alberta, where she earned her undergraduate degree in music and first met Shelly. Moving to Edmonton, Rachel completed her Master of Music degree in piano performance with Dr. Patricia Tao and then began her Doctorate of Music in piano performance, studying with Dr. Jacques Després. She is currently in preparation for candidacy examinations and various performances. Rachel has done quite a lot of collaborative work with other musicians over the years of her study. Highlights of 2007 included a collaboration with the ARMTA in a lieder concert, adjudicating at music festivals throughout Alberta, and accompanying the faculty for Musicamp Alberta. Most recently, Rachel played in the USO at the University of Alberta in a performance of Stravinski's Firebird Suite. Next on the list of Rachel's performances will be a solo recital featuring Ravel, De Falla, and Schumann.

Ovations

Richard Goode, piano

Distinguished Visiting Artist

Saturday, October 20, 2007
at 8:00 pm

Arts Building
University of Alberta

Co-sponsored by the
Edmonton Chamber Music Society

Program

DEPARTMENT OF
MUSIC

Program

Prelude and Fugue in G Minor, BWV 885 (Book II) (1742) — John Sebastian Bach (1685-1750)

Four Sinfonias (1723)
- E Major, BWV 792
- E minor, BWV 793
- G minor, BWV 797
- E-flat Major, BWV 791

Prelude and Fugue in B Major, BWV 892, Book II (1742)

Sonata in D Major (Hoboken XVI:24) (1773) — Franz Joseph Haydn (1737-1806)
- Allegro
- Adagio
- Presto

7 Fantasien, Opus 116 (1892) — Johannes Brahms (1833-1897)
- No. 1 Capriccio in D Minor
- No. 2 Intermezzo in A Minor
- No. 3 Capriccio in G Minor
- No. 4 Intermezzo in E Major
- No. 5 Intermezzo in E Minor
- No. 6 Intermezzo in E Major
- No. 7 Capriccio in D Minor

Intermission

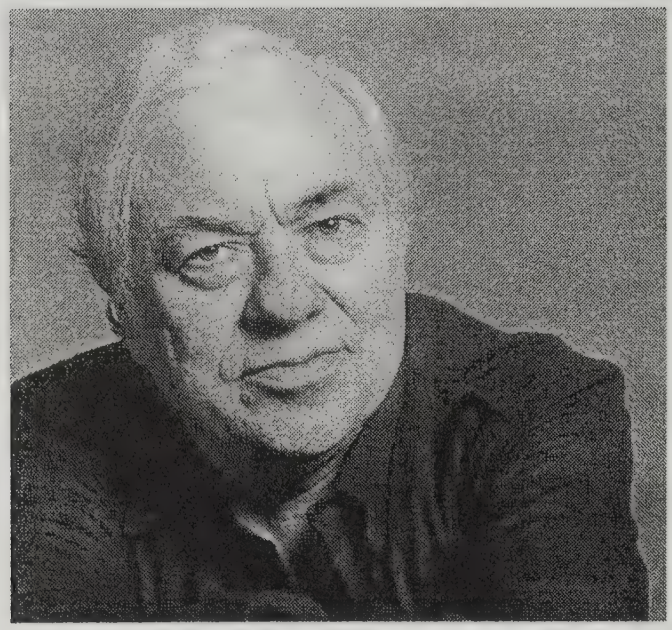
Three Preludes — Claude Debussy (1862-1918)
- La cathédrale engloutie (Book I) (1910)
- Ondine (Book II) (1913)
- General Lavine – Eccentric (Book II) (1913)

Impromptu in F-Sharp Major, Op. 36 (1839) — Frédéic Chopin (1810-1849)

Three Mazurkas
- G Major, Op. 50, No. 1 (1842)
- C Major, Op. 24, No. 2 (1833)
- C-Sharp Minor, Op. 50, No. 3 (1842)

Nocturne in B Major, Op. 62, No. 1 (1846)

Polonaise in F-Sharp Minor, Op. 44 (1841)



Richard Goode has been hailed for music making of tremendous emotional power, depth and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. In regular performances with the major orchestras, recitals in the world's music capitals, and acclaimed Nonesuch recordings, he has won a large and devoted following. In an extensive profile in The New Yorker, David Blum wrote: "What one remembers most from Goode's playing is not its beauty—exceptional as it is—but his way of coming to grips with the composer's central thought, so that a work tends to make sense beyond one's previous perception of it.... The spontaneous formulating process of the creator [becomes] tangible in the concert hall." According to the New York Times, "It is virtually impossible to walk away from one of Mr. Goode's recitals without the sense of having gained some new insight, subtly or otherwise, into the works he played or about pianism itself."

This season, Richard Goode will be perform and curate a multi-event residency at the South Bank Centre in London as this year's Artist-in-Residence. In 2007-2008, he will also give recitals in such cities as: Berlin, Paris, Milan, Toronto, New York, Chicago, Philadelphia, and Berkeley. His orchestral appearances will include: the Boston Symphony Orchestra under the baton of James Levine at Tanglewood, the London Philharmonic with Kurt Masur, the Concertgebouw Orchestra with Ivan Fisher, the New York Philharmonic with Sir Colin Davis, the San Francisco Symphony with Alan Gilbert, and the Radio Philharmonique in Paris with Peter Oundjian.

In addition to his 'engrossing' (*NY Times*) eight-event Carnegie Hall Perspectives in 2005-2006, Richard Goode was invited to hold master classes at the City's three leading conservatories – Juilliard, Manhattan and Mannes – and to give two illustrated talks on his Perspectives repertoire at the Metropolitan Museum of Art. In the 2006-2007 season, he was honored for his contributions to music with the first ever Jean Gimbel Lane Prize in Piano Performance, which culminates in a residency at Northwestern University in Evanston, IL this year and last.

Goode's recent recording of the Beethoven Concerti with Ivan Fischer and the Budapest Festival Orchestra will be released in 2008, by Nonesuch, which also released his historic recordings of the complete Beethoven sonatas.

During the 2006-2007 season, Richard Goode played recitals in the major music capitols in Europe and the United States, including London, Paris, Amsterdam, Antwerp, Edinburgh, New York, Washington DC, San Francisco, and Philadelphia. His orchestral appearances last season included the Budapest Festival Orchestra under the baton of Ivan Fisher and the DSO Berlin with Herbert Blomstedt.

A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award. His remarkable interpretations of Beethoven came to national attention when he played all five concerti with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater.

In addition to his most recent release of Mozart solo works, Richard Goode has made more than two-dozen recordings, including Mozart Concerti with the Orpheus Chamber Orchestra, the complete Beethoven Piano Sonatas, the complete Partitas by J.S. Bach, and solo and chamber works of Brahms, Schubert, Schumann, Chopin, Busoni and George Perle. Goode is the first American-born pianist to have recorded the complete Beethoven Sonatas, which were nominated for a Grammy Award and universally acclaimed. With soprano Dawn Upshaw, he has recorded Goethe Lieder of Schubert, Schumann, and Hugo Wolf for Nonesuch. The four recordings of Mozart Concerti with the Orpheus Chamber Orchestra were received with wide critical acclaim, including many "Best of the Year" nominations and awards and his recording of the Brahms sonatas with clarinetist Richard Stoltzman won a Grammy Award. Mr. Goode's first, long-awaited Chopin recording was also chosen Best of the Month by Stereo Review and described as "absolutely magical . . . glorious playing."

Over the last seasons, Richard Goode has appeared with many of the world's greatest orchestras, including the Boston Symphony Orchestra under Levine, Haitink, and Ozawa, the Chicago Symphony under Eschenbach, the Cleveland Orchestra under Zinman, the San Francisco Symphony under Blomstedt, the New York Philharmonic with

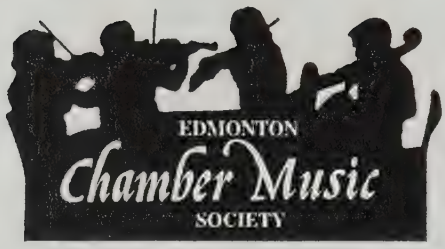
Sir Colin Davis, and the Toronto Symphony with Peter Oundjian. He has also appeared with the Orchestre de Paris under David Robertson, and toured on a number of occasions with Ivan Fischer and his Budapest Festival Orchestra, as well as making his Musikverein debut with the Vienna Symphony. He has been heard throughout Germany in sold-out concerts with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner.

As a recitalist, Mr Goode has become a favorite throughout Europe as well as the United States, including regular appearances in New York, Philadelphia, San Francisco, Boston, Los Angeles, Cleveland, Chicago, Paris, London, Amsterdam, Vienna and the leading cities of Germany and Italy.

Mr Goode serves with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont. He is married to the violinist Marcia Weinfeld, and, when the Goodes are not on tour, they and their collection of some 5,000 volumes live in New York City.

Christopher Zimmerman
at Frank Salomon Associates
Photo credit: Sascha Gusov

The presence of Richard Goode is made possible
by Frank Salomon Associates



DEPARTMENT OF
MUSIC

We gratefully acknowledge the support of our sponsors:

Alberta Foundation for the Arts

ckua radionetwork

THE CITY OF Edmonton

edmonton arts council

EDMONTON JOURNAL

University of Alberta
Department of Music

Concert Band

Wendy J Grasdahl, Conductor

Sunday, December 2, 2007 at 3:00 pm

Arts Building
University of Alberta

Program

Light Cavalry Overture (1866)	Franz von Suppé (1819-1895) arr Henry Fillmore
Chorale and Alleluia (1955)	Howard Hanson (1896-1981)
Come, Sweet Death (1736)	Johann Sebastian Bach (1685-1750) arr Alfred Reed
Dance of the Jesters	Peter Ilyich Tchaikovsky (1840-1893) arr Ray Cramer

Intermission

Symphonic Songs (1957) Serenade Spiritual Celebration	Robert Russell Bennett (1894-1981)
The Last Spring (1880)	Edvard Grieg (1843-1907) trans. James Curnow
Midway March (1976)	John Williams (b. 1932) arr James Curnow

Program Notes

Franz von Suppé (1819-1895) was born in the Dalmatian town of Spalato (the modern Split) in 1819. His father, a civil servant in the service of the Austrian Empire like his father before him, was of Belgian origin, his mother Viennese by birth. Suppé made his career chiefly in Vienna. As a boy he had no encouragement in music from his father, but was helped by a local bandmaster and by the Spalato cathedral choirmaster. Following his father's wishes, he studied law in Padua, while pursuing his musical interests privately, particularly during visits to Milan, where he heard operas by Rossini, Donizetti and the young Verdi and met the composers. The death of his father in 1835 led to return with his mother to Vienna, to the home of her parents.

In Vienna Suppé attempted courses at the Polytechnic and at the University School of Medicine, before deciding on music as a profession. He now took lessons from Ignaz von Seyfried and Simon Sechter, representatives of an earlier age of Viennese classicism, paying his way by giving Italian lessons, and in 1840 started unpaid work as a theatre conductor at the Theater in der Josefstadt, then under Franz Pokorny´, who was also associated with theatres in Baden, Ödenburg (now Sopron) and Pressburg (the modern Bratislava), spending the years from 1842 to 1844 in the last of these.

It was in 1860, with his two-act operetta *Das Pensionat* for Pokorny´'s son Alois, that Suppé first embarked on the genre of Viennese operetta at the Theater an der Wien. Two years later, with Alois Pokorny´'s bankruptcy, he became conductor at the Kaitheater, later destroyed by fire, moving then to the Carltheater with the actor-manager Carl Treumann. It was here above all that he established his reputation as a composer of light opera, from *Das Corps der Rache* ('The Revenge Corps') in 1864 to *Das Modell*, left incomplete at his death in 1895, but staged in the same theatre six months later in a version finished by others. Suppé had retired from the theatre in 1882, his unassailable position in the world of Viennese operetta recognized the previous year by the freedom of the city.

***Leichte Kavallerie* (*Light Cavalry*) (1866)** is an operetta in three acts by Franz von Suppé, with a libretto by Hans Bodenstedt. It was first performed in Carlstheater, Vienna on 21st March 1866. While much of the operetta lies in relative obscurity, the overture is one of von Suppé's most well-known pieces. Many orchestral groups have the piece in their repertoire (including the Boston Pops Orchestra, which made a popular recording of it), and the main theme of the overture has been quoted numerous times by musicians, cartoons and other media.

Howard Hanson (1896-1981) exerted widespread influence as a composer, conductor, and educator. At the age of twenty, he accepted an appointment as Dean of the Conservatory of Fine Arts, College of the Pacific in San Jose, CA. In 1921, he was the first composer to enter the American Academy in Rome, having won its Prix de Rome. Upon his return to the United States in 1924, he became the Director of the Eastman School of Music, a position he held until 1964. In 1944, he received the Pulitzer Prize for his *Symphony No. 4*. Hanson's

style is romantic, tonal (although enhanced by euphonious dissonances), with asymmetric rhythms at times, and a preference for the low instrument registers. His sense of humor was demonstrated when, shortly after a famous incident when duck feathers descended in the Eastman Theater during the cannonading in Tchaikovsky's 1812 Overture, Hanson opened a faculty meeting by declaring: "Gentlemen, there is no truth to the rumor that next week the orchestra will play *The Water Music*!"

Chorale and Alleluia (1955) is Hanson's most popular wind ensemble composition and his first for that instrumentation. It was completed in January 1954 and premiered at the American Bandmasters Association convention that same year at West Point. The piece opens with a fine, flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the earlier themes. The effect is one of cathedral bells, religious exaltation, and dignity

Johann Sebastian Bach(1685-1750) was a prolific German composer and organist whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity. Although he introduced no new forms, he enriched the prevailing German style with a robust contrapuntal technique, a control of harmonic and motivic organisation from the smallest to the largest scales, and the adaptation of rhythms and textures from abroad, particularly Italy and France.

Revered for their intellectual depth and technical and artistic beauty, Bach's works include the *Brandenburg concertos*; the *Goldberg Variations*; the *English Suites*, *French Suites*, *Partitas*, and *Well-Tempered Clavier*; the *Mass in B Minor*; the *St Matthew Passion*; the *St. John Passion*; *The Musical Offering*; *The Art of Fugue*; the *Sonatas and Partitas for violin solo*; the *Cello Suites*; more than 200 surviving cantatas; and a similar number of organ works, including the celebrated Toccata and Fugue in D Minor.

While Bach's fame as an organist was great during his lifetime, he was not particularly well-known as a composer. His adherence to Baroque forms and contrapuntal style was considered "old-fashioned" by his contemporaries, especially late in his career when the musical fashion tended towards Rococo and later Classical styles. A revival of interest and performances of his music began early in the 19th century, and he is now widely considered to be one of the greatest composers in the Western tradition.

Come, Sweet Death ("Komm', Susser Tod) (1736) is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J. S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. In 1832, they made their first appearance as an addendum to the 371 four-part, fully harmonized chorales in an edition published by C. F. Backer. Ever since that time, there has been some disagreement among scholars as to just how many of these 69 melodies

were actually written by Bach himself, how many were merely arranged by him, or even if there were actually that number at all that were composed or worked on by him.

For all of its apparent simplicity of musical construction (a small, two-part song form, played through twice), this music is deeply moving and of great expressiveness, culminating in an exalted singing line that perhaps signified for the deeply religious Bach the willing embrace of death as the final deliverance from earthly strife, and the entrance into eternal glory. In the present realization for winds from the original figured bass, Bach's harmonic intentions have been faithfully adheared to throughout, and except for specific choices of voicings and instrumental colours, very little has been added to one of the most lyrically expressive of all Bach's many creations.

Peter Ilyich Tchaikovsky (1840-1893) was born in Votkinsk, Russia, in 1840, the son of a well-to-do mining engineer. He studied law and at 19 started work as a clerk with the Ministry of Justice. He resigned his post after 4 years to pursue his interest in music at the St. Petersburg Conservatory. In 1866, he went to Moscow, where he was appointed professor of harmony at the new Conservatory. He completed his *First Symphony* there, along with the opera *The Voyevode*. In 1869, he completed his ballet *Romeo and Juliet* on an outline suggested by Balakirev. New inspirations flowed with his second symphony (*Little Russian*), three operas, a third symphony (*Polish*), and the *Piano Concerto in B flat*. Following a disastrous marriage of just 9 weeks, Tchaikovsky attempted suicide and suffered a mental breakdown. Shortly afterward, a wealthy widow, Madame von Meck, became his patron and gave him an annual salary but on the condition that they never meet. He was able to give up teaching and he produced some of his most memorable music. After 14 years of support, von Meck stopped all payments when she thought she was bankrupt. Tchaikovsky recovered financially, but not spiritually. He enjoyed a visit to the United States, where he conducted his works for the opening of Carnegie Hall in 1891. Shortly after the premiere of his *PathŽtique* symphony, he drank some contaminated water, some evidence suggests intentionally in a state of depression, and died of cholera on November 6, 1893.

Dance of the Jesters was composed as incidental music for the ballet *The Snow Maidens*. The ballet is not based on the Hans Christian Andersen story, but on a contemporary Russian fantasy-play *Snegourochka*. The Snow Maiden, daughter of Father Frost, falls in love with a human, Misgir, and plans to marry him. However, Misgir is already betrothed to Coupava. The Snow Maiden follows him southward to interrupt his wedding, but she falls victim to the warmth of the sun and melts. The *Dance* is an incredibly lively affair that has stood out from the songs, dances, and choruses of the ballet. It captures the color and zest of Russian folk dance.

Robert Russell Bennett (1894-1981) was an arranger, composer, and conductor who orchestrated the scores of more than three hundred Broadway musicals over a period spanning four decades. Bennett was born into a musical family. His father, George Robert Bennett, played the trumpet and the violin in the Kansas City Philharmonic orchestra. His mother, May Bradford, was a piano teacher. He had one sister. Bennett began to exhibit his musical gifts at the age

of three, when he picked out on the piano the melody of a Beethoven sonata that he had heard his mother play. The following year the family moved to a farm south of Kansas City to aid Bennett's recovery from polio. His parents provided most of his schooling. During this period his mother taught him to play the piano and his father gave him lessons on a number of brass and woodwind instruments. When the senior Bennett organized a local band, his son was proficient enough to sit in for any absent member. When Bennett was fifteen, his family returned to Kansas City, where he became a student of the Danish-American musician Carl Busch, studying harmony, counterpoint, and composition. Between lessons he played second violin in the Kansas City Symphony under Busch's direction. (He also played third base for a local semipro ball team.) To pay for his musical education, Bennett played piano in dance halls, movie theaters, and theatrical pit orchestras--discovering in the process his affinity for popular music. In 1916 Bennett moved to New York City with just $200 in savings in his pocket. Again, he supported himself playing the piano in restaurants and dance halls. His first serious musical employment was with the music publishing house of George Schirmer, Inc., where he was hired as a copyist. When the United States entered World War I, Bennett was able to enlist in the army infantry despite some lingering disabilities from polio. Assigned to a headquarters unit back in Kansas City because of a crippled foot, Bennett organized and conducted army bands and scored dance arrangements. After the armistice, Bennett returned to New York where, on 26 December 1919, he married Louise Merrill, daughter of the headmistress at a finishing school where he had given music lessons. They had one daughter, Beatrice Jean..

Bennett applied for a position as orchestrator at T. B. Harms and Company, at that time the top music publisher in Tin Pan Alley, the center of Manhattan's music industry. The interview won him a chance to audition; he was instructed to orchestrate a Cole Porter tune, "An Old Fashioned Garden," which became the biggest hit of 1919, and Bennett was hired. Soon he was orchestrating entire productions.

In 1926, after successfully orchestrating more than sixty musicals, Bennett threw over this lucrative career to go to Paris to study classical composition with Nadia Boulanger. In 1927 and 1928 he won Guggenheim Fellowships enabling him to continue these studies. During this period he composed two symphonies, a ballet, and a one-act opera. In 1931 he was among the winners (along with Aaron Copland, Ernest Bloch, and Louis Gruenberg) of a contest sponsored by RCA for the best musical work by an American.

The new medium of television gave additional scope to Bennett's abilities. In 1952 he orchestrated the Richard Rodgers score for the naval history of World War II, called *Victory at Sea*. Recordings of this score continued to sell well for many years. During the 1950s Bennett again worked periodically in Hollywood. For one of his orchestrations, *Oklahoma!* (1955), he won an Oscar. Tall, slender, and distinguished, Bennett was sometimes likened to the film star Ronald Coleman. His hobbies were tennis, baseball, and pool, and every morning he studied the racing form to place bets. He died in New York City at the age of eighty-seven.

Symphonic Songs for Band (1958) A three-movement suite, the *Symphonic Songs for Band* was composed in 1958 on a commission from the national band fraternity, Kappa Kappa Psi, and was premiered at the national convention in Salt Lake City. In the composer's words:

"Symphonic Songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The Celebration recalls an old-time county fair in cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

Edvard Grieg (1843-1907) Grieg was born in Bergen, Norway on 15 June 1843. His ancestors were Scottish; the original family name was spelt "Greig". After the Battle of Culloden in 1746, his great-grandfather travelled widely, settling in Norway around 1770, and establishing business interests in Bergen. Grieg was raised in a musical home. His mother, Gesine, became his first piano teacher. He studied in several schools including Tank's School, and often brought in examples of his music to his class. The children were fascinated by it, but the teachers regarded it as inferior. He was known as a lazy pupil. In the summer of 1858, Grieg met the eminent Norwegian violinist Ole Bull, who was a friend of the family, and whose brother was married to Grieg's aunt. Bull noticed the 15-year-old boy's talent and persuaded his parents to send him to further develop his talents at the Leipzig Conservatory, then directed by Ignaz Moscheles.

Grieg enrolled in the conservatory, concentrating on the piano, and enjoyed the numerous concerts and recitals given in Leipzig. He disliked the discipline of the conservatory course of study, yet he still achieved very good grades in most areas, the exception being the organ, which was mandatory for piano students at the time. In the spring of 1860, he survived a life-threatening lung disease. The following year he made his debut as a concert pianist, in Karlshamn, Sweden. In 1862, he finished his studies in Leipzig, and held his first concert in his home town of Bergen, where his programme included Beethoven's *Pathétique* sonata. (Grieg's own recording of his Piano Sonata, made late in his life, shows he was an excellent pianist).

In 1863, Grieg went to Copenhagen, Denmark, and stayed there for three years. He met the Danish composers J. P. E. Hartmann, and Niels Gade. He also met his fellow Norwegian composer Rikard Nordraak (composer of the Norwegian national anthem), who became a good friend and source of great inspiration. Nordraak died shortly after, and Grieg composed a funeral march in his honor. Grieg had close ties with the Bergen Philharmonic Orchestra (Harmonien) and was Music Director of the orchestra from 1880–1882.

On 11 June 1867, Grieg married his first cousin, Nina Hagerup. The next year their only child, Alexandra, was born. The following summer, Grieg wrote his Piano Concerto in A minor while on holiday in Denmark. Edmund Neupert gave the concerto its premiere performance on 3 April 1869 in the Casino Theater in Copenhagen. Grieg himself was unable to be there due to commitments conducting in Christiania (as **Oslo** was then named).

In 1868, Franz Liszt, who up to that time had not met Grieg, wrote a testimonial for him to the Norwegian Ministry of Education, which led to Grieg obtaining a travel grant. The two finally met in Rome in 1870. On Grieg's first visit, the two went over Grieg's Violin Sonata No. 1, which pleased Liszt greatly. On the second visit, in April, Grieg brought with him the manuscript of his Piano Concerto, which Liszt proceeded to sightread (including the orchestral arrangement). Liszt's rendition greatly impressed his audience, although Grieg gently pointed out to him that he played the first movement too quickly. Liszt also gave Grieg some advice on orchestration, (e.g. to give the melody of the second theme in the first movement to a solo trumpet).

Edvard Grieg died in the autumn of 1907, aged 64, after a long period of illness. His final words were "Well, if it must be so". The funeral drew between 30,000 and 40,000 people out on the streets of his home town to honour him.

The Last Spring (1840)
The Last Spring comes from *Two Elegiac Melodies For String Orchestra, opus 34.* Originally composed in1880 as two songs in his opus 33 album entitled, *The wounded Heart* and *Spring.* For his orchestra transcription, Grieg revised the titles slightly to provide a better indication of its emotional content. *The Last Spring* has a lovely melody and a very somber character.

John Williams (b. 1932) studied composition at UCLA with Mario Castel nueovo-Tedesco and later attended the Juilliard School. In 1956, he started working as a session pianist in film orchestras. He has composed the music and served as music director for over 70 films, including *Jaws*, *E.T.*, *Star Wars*, *Superman*, *Raiders of the Lost Ark, Schindler's List, Jurassic Park* and *Memoirs of a Geisha*. Williams has been awarded two Emmys, five Oscars, and 17 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, and 1996 Olympics.

Midway March (1976) This stirring concert march is from the movie *Midway*, produced in 1976, which told the story of the famous battle in the Pacific. The use of 12/8 time gives a jaunty lilt to this concert march; throughout the work, there is a subtle hint of the Scottish highlands. It is an energetic work that abounds with syncopation, containing colorful, challenging upper woodwind parts, consistently building intensity.

University of Alberta Concert Band, 2007-2008
Wendy J Grasdahl, Conductor

Piccolo
Nicolette Garman

Flute I
*Nicolette Garman
Genevieve Kalnins
Tanya Saunderson
Meagan Grabowski
Catlin Miller Fewer
Nikqueta Chojnacki
Caitlin Phare
Stephanie Wong
Nicole Seccapien

Flute II
Pamela Zilinski
Kayla Fuller
Kirsten Elliott
Meagan Homer
Veronica Lednicky
Kelsey Shacker
Jessica Thiessen
Melissa Rodenburg
Noelle Kung

Oboe
*Christa Eriksson

Clarinet I
*Christopher Mann
Collin Rattray
Ianna Ings
Emilia Lim

Clarinet II
Tony Buchanan
Quinn Barber
Leah Halliday
Vivian Leung

Clarinet III
Danielle Simard
Ian Moore
Jenna Mortemore
Amy Derksen

Bass Clarinet
Kirstyn Schmidt

Bassoon
Anno Laarman
Rachelle Labby

Alto Sax
*Kim Cochrane
Danielle Smith
Caitlyn Schleppe
Jashu Minhas

Tenor Sax
*Adam Maunder
Janique Richard

Bari Sax
*Ian Taylor

Horn
*Michael Clark
Kayleigh Cline
Travis Flath
Jennifer Forbes

Trumpet
Janita Burgess
Max Mazur
Justina Watt
Evan Meyer-Scott
Kayle Clark
Grant Oblak
Chelsea Mandrusiak

Trombone
*Justin Kautz
Brett Ferland
Jeremy Kerr Wilson
Mike Preiksaitis
Tom East
Torin Stepan
Catherine Woodruff
Amanda Leaf
Nevin Stepan

Euphonium
*Mark Soares
Peter Marriott
Kim Shire

Tuba
*Wei Qiang
Sarah Marsh

Percussion
*Shaun Hosegood
Zach Smith
Trevor Brooke

*Denotes section leader

WENDY J GRASDAHL, Conductor

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B. C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of P.E.I.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and has performed with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

WIND AND PERCUSSION FACULTY
Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy J. Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

APPLIED MUSIC FACULTY
Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
Harp – Nora Bumanis
String Bass – Jan Urke

Upcoming Events

December
2 Sunday, 8:00 pm
Happnin' University of Alberta Jazz Choir
John McMillan, Conductor
Music by the New York Voices, Gavin DeGraw, Beady Belle, Paul Simon, and more!
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

3 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

3 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An evening of big band music
For ticket information, contact Grant MacEwan College, 497-4436

7 & 8, Fri. & Sat., 8:00 pm
Edmonton Symphony Orchestra and the University of Alberta Madrigal Singers
Jean-Marie Zeitouni, Conductor
Handel *Messiah*
Soloists: Shannon Mercer, soprano
Mireille Lebel, mezzo-soprano
John Tessier, tenor
Russell Braun, bass
Francis Winspear Centre for Music
Tickets are available at Winspear Box Office, 428-1414

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building
All concerts and events are subject to change without notice. Please visit our website: *www.ualberta.ca/music* or call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our schedule).

Happnin' The U of A Jazz Choir
John McMillan, Director

Sunday, December 2, 2007
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Grant MacEwan College Vocal Jazz

In Your Eyes	Peter Gabriel arr McMillan
Georgia on My Mind	Hoagy Carmichael arr McMillan
The Water is Wide	Traditional arr Y Matsuoka
Crush	Gavin DeGraw arr McMillan

Happnin'
University of Alberta Jazz Choir

Jingle Bell Rock	Beal and Boothe arr Burt Szabo
The King of Spain	Moxy Fruvous trans. Rob Joseph

*****Short Intermission*****

Happnin'
University of Alberta Jazz Choir

Me and Julio Down by the Schoolyard	Paul Simon arr D Meader
Shadow	Beady Belle arr J Kinghorn
Smoke Gets in Your Eyes	Jerome Kern arr J Kinghorn

Caravan	Duke Ellington arr D. Meader
Not Like This	Jeremy Lubock arr. McMillan
Aint Nobody Here But Us Chickens	Whitney and Kramer arr D Meader
The Christmas Song	Dave Matthews arr. McMillan

Happnin'
The UofA Jazz Choir, 2007-2008
John McMillan, Director

Jessica Wagner
Courtney Cregan
Keesa Licksen
Stephanie Chai
Celeste Quan
Stephanie Savage
Yan Bonnema
Michele Vachon
Rachelle Kay

Ian Trace
James Chevalier
Andrew Gibb
Andrew Weiss
Joseph Tong

The Band:
Marissa Verreault
Rob Joseph
Jeff Gordon

For more information on the choir and our upcoming events, please visit our website at www.ualberta.ca/~happnin

Upcoming Events

December
3 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

3 Monday, 7:30 pm
Grant MacEwan College and
University of Alberta Jazz Bands
Raymond Baril and Tom Dust,
Directors
An evening of big band music
For ticket information, contact Grant
MacEwan College, 497-4436

7 & 8, Fri. & Sat., 8:00 pm
Edmonton Symphony Orchestra and
the University of Alberta Madrigal
Singers
Jean-Marie Zeitouni, Conductor
Handel *Messiah*
Soloists: Shannon Mercer, soprano
Mireille Lebel, mezzo-soprano
John Tessier, tenor
Russell Braun, bass
Francis Winspear Centre for Music
Tickets are available at Winspear Box
Office, 428-1414

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building
All concerts and events are subject to change without notice. Please visit our website: *www.ualberta.ca/music* or call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our schedule).

ALBERTA BAND ASSOCIATION

presents the

2007

NORTHERN ALBERTA JUNIOR HONOUR BAND
&
UNIVERSITY OF ALBERTA CONCERT BAND

UNIVERSITY OF ALBERTA CONCERT BAND
Wendy J. Grasdahl, conductor

English Folksong Suite	**Ralph Vaughan Williams**
I. Allegro	
Bugler's Holiday	**Leroy Anderson**
From Chaos to the Birth of a Dancing Star	**Allan Bell**
Allerseelen	**Richard Strauss** **arr. Albert O. Davis/Fennell**
A Tribute to Stephen Foster	**arr. Sammy Nestico**

ALBERTA JUNIOR HONOUR BAND NORTH
Brian Thorlacius, conductor
Roberta Baril, ABA Committee Chair

Program to be selected from the following:

Renaissance Festival and Dances	**Bruce Pearson**
The Blue and the Gray	**Clare Grundman**
Kentucky Sunrise	**Karl King**
Dragons Fly on the Winds of Time	**Larry Neeck**
23 Skidoo!	**Ken Whitcomb**
Where the Sun Breaks Through the Mist	**Michael Sweeney**
Song of Solace	**Larry Neeck**
Three Czech Folk Songs	**Johnnie Vinson**
Don Pedro	**Johan Nijs**

Presented by the Alberta Band Association
In cooperation with the Greater Edmonton Teachers' Convention Association
Alberta Band Association gratefully acknowledges the financial support of the Alberta Foundation for the Arts

Alberta Band Association

Alberta Foundation for the Arts

2007 NORTHERN ALBERTA JUNIOR HONOUR BAND

(in alphabetical order)

FLUTE
Hailee Barber, Wainwright
Kiviana Chabaniuk, Namao
Christine Hovde, Camrose
Taylor Hurdle, Edmonton
Bryanne Litousky, Rocky MH
Erika Rodning, Edmonton
Jessica Rogers, Edmonton
Robyn Sheremeta, Camrose
Shelby Sullivan, Onoway
Hannah Turner, Namao
Thelmé van Heerden, Rocky Mtn Hs
Aleah Wielinga, Red Deer
Paige Wilson, Hinton
Chelsey Young, Sherwood Park

OBOE
Amanda Kennedy, Wainwright

BASSOON
Kathryn Murphy, Edmonton

CLARINET
Jessica Ambler, Edmonton
Esther Brookes, Rocky MH
Nicolas Brown, Westlock
Loree Evans, Edmonton
Miranda Labby, Namao
Crystalin Legg-St. Pierre, Edmonton
Danielle L'Heureux, Onoway
Morena Medina-Muroz, Edmonton
Katarina Protsack, Rocky MH
Eric Roode, Camrose
Katelyn Stewart, Rocky MH
Andrea Tarnawsky, Edmonton

BASS CLARINET
Shannah Barros, Edmonton
Kirsten Spak, Edmonton

ALTO SAX
Keltie Mechalski, Edmonton
Adrian Warchola, Edmonton
Michelle Zarowny, Edmonton

TENOR SAX
Josh Iverson, Wainwright
Jason Kim, Edmonton
Steven Zadunayski, Westlock

BARITONE SAX
Cody Brown, Camrose
Justin Forth, Edmonton

FRENCH HORN
Megan Baduik, Westlock
Arland Hudkins, Rocky MH
Elya Hunt, Peace River
Carole Jayawardane, Edmonton
Samantha Stuart, Namao

TRUMPET
P.J. Bailey, Camrose
Amanda Baril, Edmonton
Neil Borle, Edmonton
Shaylin Brown, Onoway
Cole Cross, Onoway
Chris Fedoruk, Red Deer
Christina Honecker, Edmonton
Adrian Johnson, St. Albert
Jessie Keddy, Edmonton
Heidi Northcott, Rocky MH
Sarah Roberts, Edmonton
Bryton Rook, St. Alberta

TROMBONE
Adriano Aschenbrenner, Edmonton
Lynn Atkin, Edmonton
Katherine Brown, Edmonton
Jenna Cook, Rocky MH
Mackenzie Dederich, Edmonton
Yuri Delanghe, Edmonton
Elizabeth Mason, Rocky MH
Aaron Mokry, Camrose
Bradley Wills, Camrose

EUPHONIUM
Sarah Barclay, Camrose
Connor Heap, Rocky MH
Jayson Vavrek, Edmonton

TUBA
Quetzala Carson, St. Albert
Renee Mutch, St. Albert
Luke Valcourt, Wainwright
Dia Wournell, Onoway
Erika Ziegler, Rocky MH
Gaelan Sterr, Sexsmith

PERCUSSION
Michael Brideau, Peace River
Frank Engli, Edmonton
Maria Pelletier
Teagan Petluk, Peace river

A SPECIAL THANKS TO:

Long & McQuade MUSICAL INSTRUMENTS
www.long-mcquade.com

Brandenburg Music
Cosmopolitan Music Society
Roberta Baril

The following band directors who continue to support the Alberta Band Association and this program:

Angela Anderson
Bob Bailey
Erin Bodnar
Walter Bolt
Nancy Breakey
Tim Brehaut
Rita Burns
Kent Dykstra
Mark Friesen
Oscar-Jose Garcia
Paul Gaudet
Wendy Grasdahl
Kim Hastings
Mark Lietz
Mark Loge
]Taina Lorenz Turner
Darcy McQuillan
Jayne Montgomery Barnes
Graeme Peppink
Nicola Quigley
Tamara Rivers
Tom Saumer
Sarah Seymour
Carol Thurgood
Michael Yuzwenko